

0231

EDMONTON'S 100% INDEPENDENT NEWS & ENTERTAINMENT WEEKLY

# VUEWEEKLY

No. 384 / FEB. 27-MAR. 5, 2003  
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## STOP KISS

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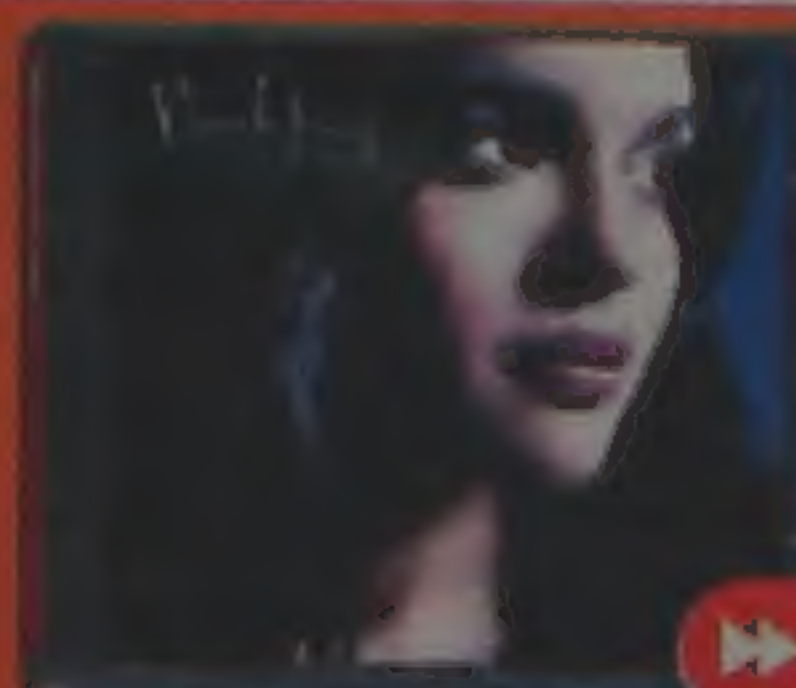


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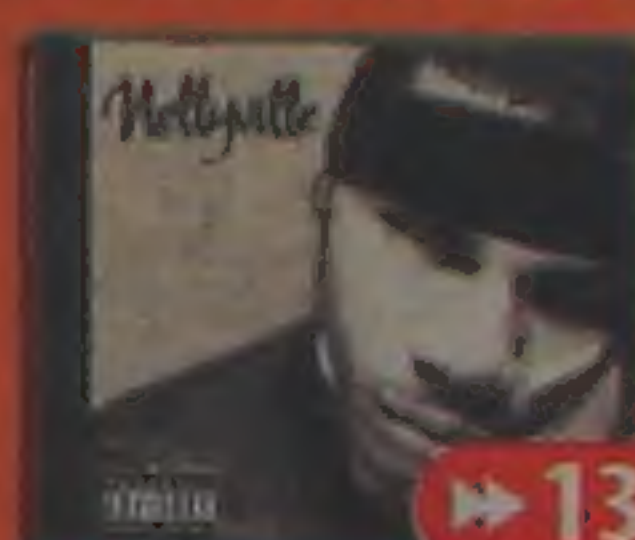
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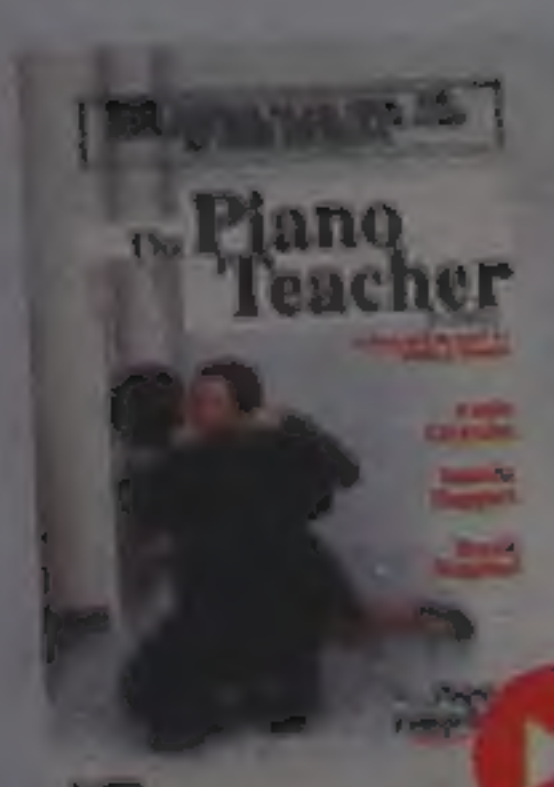


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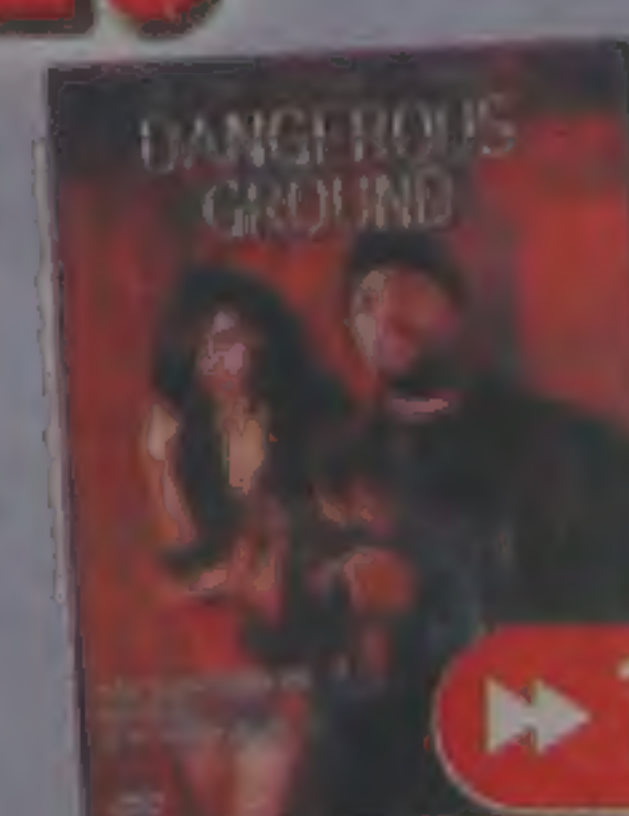
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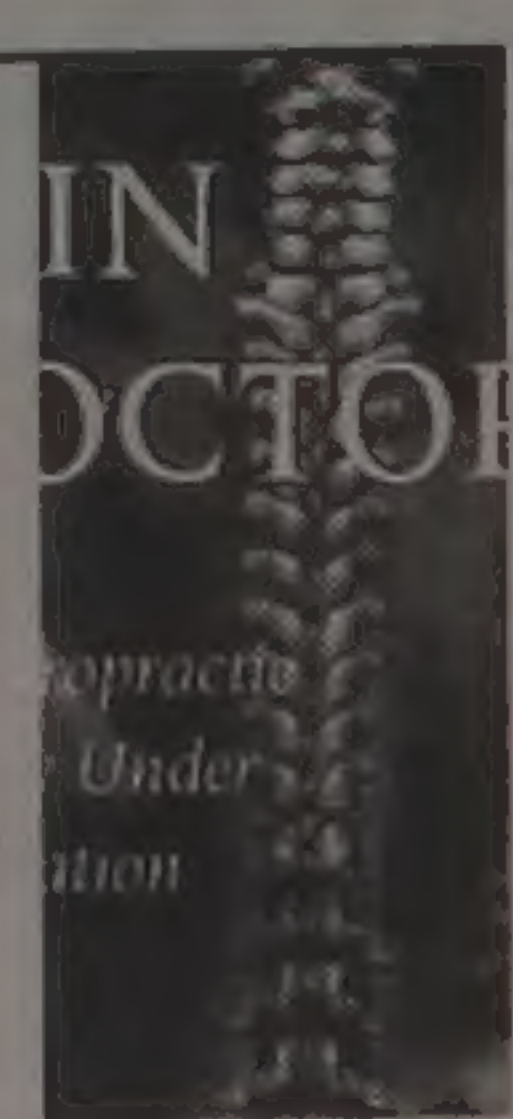
# ON THE COVER

Stop Kiss is only Kill Your Television's third production, but Chris Fassbender, Kevin Sutley and Nathan Cuckow's theatre collective is already a force to be reckoned with in the world of the Edmonton stage. Their latest show stars Beth Graham and Caroline Livingstone as two New York women whose lives are changed forever by one simple kiss • 48



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BY CHRIS WANGLER

### Eggers can't be choosers?

As a heartless book editor, I can assure you that getting published is not easy. Most would-be authors slave away for several years before even submitting a manuscript to an agent or a publisher. Editors, in turn, either reject the work outright or relegate it to the so-called "slush pile"—a depressing mishmash of unwanted dreams that resembles the Island of Misfit Toys. Only a few writers (and not necessarily those with the most talent) ever learn how to beat the system. Dave Eggers is one of them. With a

background that includes running two independent magazines (*Might* and *McSweeney's*) and abortive stints at two mainstream standbys (*Esquire* and *Salon.com*), Eggers understands the publicity machine as few authors do. But behind his familiar dark mop and indie-rock T-shirts lurks an imposing talent. In an industry where independent successes are increasingly rare, he writes, designs, edits and publishes books without corporate backing, commanding the kind of respect reserved for far less experimental writers. Mix in an obsession with creative control and you've got a monster not unlike Orson Welles. Take Eggers's phenomenally successful 2000 memoir, *A Heartbreaking Work of Staggering Genius*. Before the narrative even begins, Eggers bombards the reader with pages and pages of superfluous and self-indulgent front matter, including a curious list of acknowledgments, disclaimers on the CIP page and an "Incomplete Guide to Symbols and Metaphors." Most first-timers would never dream of something so brash, especially not in a memoir, tra-

ditionally one of the more "realistic" genres. The point? A ridiculously selfish one: to test the reader's commitment to his story, to issue a pre-emptive strike against critics and finally, perhaps, to reward those select few who "get it." Sounds a little like *Adaptation*, doesn't it? It sure does. Yet just as all the needless meta-rubbish begins to drag, the story begins. And what a story it is. In an unmistakably new voice, Eggers narrates the deaths of both his parents and his subsequent efforts to raise his younger brother Toph and keep *Might* magazine afloat during the heyday of Internet startups. Cheeky, moving, frustrating and funny, often all at once, the whole thing resembles a self-therapy session in which the patient gets it all out but no one feels better at the end. Critics, of course, gushed, making *AHWOSG* the biggest publishing event of the new millennium. Eggers wasn't content with the acclaim. As the book gathered steam, he fired his agent and engaged in a rather public spat with *New York Times*

SEE PAGE 10

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# Schmid and determination

Filmmaker devoted eight years of his life to telling the stories of two crusaders for truth

By TERRY PARKER

**A**t a time when democracy, freedom of speech and social justice are starting to sound like chapters in a public relations handbook, it's jarring to be reminded by a pair of gray-haired Swiss men that these principles were once worth a lifetime of sacrifice and brutality.

When Swiss filmmaker Erich Schmid made *He Called Himself Surava* in 1995 and then *Meier 19* in 2001—both of which will be screened tonight (Thursday) by Metro Cinema—he set out not only to recognize the courage and tenacity of journalist Hans Werner Hirsch (a.k.a. Surava) and police detective Kurt Meier but also to document periods of shame and corruption in Swiss history. A longtime journalist and foreign correspondent, Schmid spent four years researching each film, tracking down sources from the 1940s to the 1980s and poring over thousands of documents which

had remained untouched for decades in the Swiss archives.

His work did not go unnoticed. Despite the damning light the films cast on Swiss authorities (or perhaps because of it), *Surava* and *Meier 19* were two of the most successful Swiss documentaries ever made, he says. They had political impact too. *Surava*, which follows the life of a weekly newspaper editor who in the 1940s openly defied Swiss censors by publishing stories and photos of the Jewish Holocaust, helped prompt the Swiss government to examine its

## PROFILE NEWS

secretive and sordid wartime relationship with the Nazi regime.

As the film meticulously reveals, political neutrality in Switzerland was a myth perpetuated by a Nazi-friendly Swiss government which profited from selling guns to the Germans and closing its borders to desperate Jews. For publishing damning critiques and news stories in the weekly *Die Nation* (*The Nation*) Surava became the Swiss government's number-one enemy and, as such, suffered threats, decades of police surveillance, a failed campaign to prove he was Jewish, trumped-up charges, imprisonment, ostracism and attempted suicide.

In two comprehensive public reports released in the past two years, the Swiss government has finally admitted to a disgraceful past which included close ties with the Nazis and the quiet hoarding of the wealth of exterminated Jews in Swiss bank accounts after the war. "They were in a very difficult situation," says Schmid, who will attend the Edmonton screening as part of a North American tour with the films. Switzerland was surrounded by fascist regimes, he says, and had to tread carefully. "But then they made the wrong decisions. They delivered too many weapons to Germany. They washed German money and they refused Jewish immigrants."

**ON THE PHONE** from Vancouver, Schmid says he was determined to clarify a few cloudy years in Swiss history. While *Surava* has had immense impact on Swiss society—Surava himself has been publicly exonerated and received state honours for doggedly pursuing freedom and truth—Schmid had a more personal connection to *Meier 19*. The film highlights the tragic journey of a Zurich police officer (nicknamed "Meier 19" due to his common last name) who tried to expose internal police theft and corruption in the 1960s and, like Surava, was systematically harassed, ridiculed,

persecuted and jailed for his efforts.

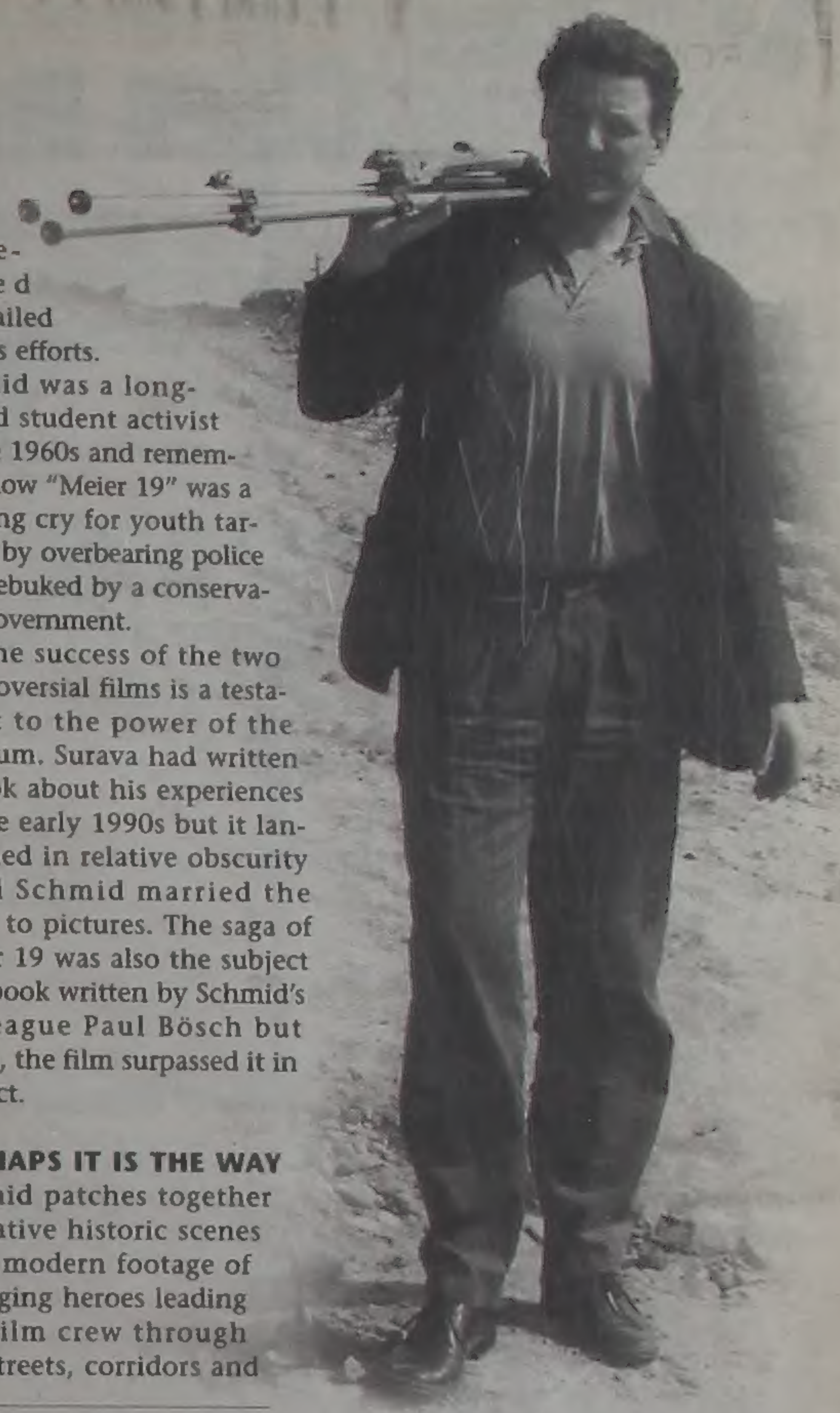
Schmid was a long-haired student activist in the 1960s and remembers how "Meier 19" was a rallying cry for youth targeted by overbearing police and rebuked by a conservative government.

The success of the two controversial films is a testament to the power of the medium. *Surava* had written a book about his experiences in the early 1990s but it languished in relative obscurity until Schmid married the story to pictures. The saga of Meier 19 was also the subject of a book written by Schmid's colleague Paul Bösch but again, the film surpassed it in impact.

### PERHAPS IT IS THE WAY

Schmid patches together evocative historic scenes with modern footage of the aging heroes leading the film crew through the streets, corridors and

SEE PAGE 9



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website: www.vueweekly.com

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**Editor/Publisher**  
Ron Garth  
<ron@vue.ab.ca>

**Associate Publisher**  
Maureen Fleming  
<maureen@vue.ab.ca>

**Editorial Directors**  
Dave Johnston (Music Editor/Art Director)  
<dj@vue.ab.ca>  
Paul Matwychuk (Managing Editor)  
<paul@vue.ab.ca>

**News Editor**  
Dan Rubinstein  
<dan@vue.ab.ca>

**Production Manager**  
Lyle Bell  
<lyle@vue.ab.ca>

**Listings Editor**  
Glenys Switzer  
<glenys@vue.ab.ca>

**Layout Manager**  
Sean Rivalin  
<sean@vue.ab.ca>

**Sales and Marketing Manager**  
Rob Lightfoot  
<rob@vue.ab.ca>

**Advertising Representative**  
Samantha Alexander  
<sales@vue.ab.ca>

**Distribution & Promotions Representative**  
Chris Yanish  
<chris@vue.ab.ca>

**Local Advertising**  
Call 426-1996

**National Advertising**  
DPS Media (416) 413-9291

**Contributing Editors**  
Phil Duperron (Music Notes)  
<musicnotes@vue.ab.ca>  
Glenys Switzer (Listings)  
<listings@vue.ab.ca>

**Contributors**  
Tara Ariano, Ruben Bolling, Chris Boutet, Josef Braun, Richard Burnett, Colin Cathrea, Pieter de Vos, David DiGenzo, Charles Downey, Jenny Feniak, Brian Gibson, Hart Golbeck, James Grisdal, Tamara Ikenberg, Dan Jancewicz, Allison Kydd, Agnieszka Matejko, Sarah Murray, Andrea Nemerson, Michael O'Donovan-Anderson, Rick Overwater, Terry Parker, Sibylle Preuschat, Steven Sandor, T.C. Shaw, Matt Short, Adam Sternbergh, Jared Stoffco, John Turner, Chris Wangler, Juliann Wilding, Dave Young

**Cover Photo**  
Pieter de Vos

**Production Assistant**  
Michael Siek

**Administrative Assistant**  
David Laing

**Printing and Film Assembly**  
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Tom Dickinson, Stewart McEachern, Bob Riley, Wally Yanish, Clark Distribution

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## FRONT

# Chiro maniacs

*Spin Doctors* argues that chiropractors are the *real* pain in the neck

BY DAN RUBINSTEIN

There are five columns of chiropractors in the Edmonton yellow pages, pinched between the listings for Chinese foods and churches. Commonly known as "back doctors" and formally referred to as doctors as well, Edmonton's chiropractic corps represent about one-quarter of Alberta's nearly 800 practitioners. In Canada, more than 5,000 chiropractors treat more than three million of us every year in 30 million annual patient visits. In total, Canadians spend roughly \$500 million every year on chiropractic services.

Considering these big business figures, it's not surprising that the College of Chiropractors of Alberta describes chiropractors as the country's third-largest body of primary healthcare professionals, after doctors and dentists. "Chiropractic is a healing discipline firmly grounded in science," declares the college's website, www.ccoa.ab.ca, which explains that "Chiropractic helps to remove postural imbalances and structural misalignments that can accumulate in our bodies over time. Our spines change and develop problems just like our teeth, eyes and heart. Left unchecked for a long time, these changes may lead to pain, stiffness or other more serious problems."

A self-regulating discipline partially funded by government health-care plans in five provinces (including Alberta), chiropractic care has deep roots in Canada. The

man credited as its creator, Daniel David Palmer, was born in Brown's Corners, Ontario in 1845. Although D.D. Palmer moved to Iowa with his parents when the American Civil War ended 20 years later, and it was in the United States that the chiropractic field began to flourish and prosper, he was featured on a Canada Post commemorative stamp in 1995, the 100th anniversary of the modern chiropractic era.

**IN THEIR DAMNING** new book *Spin Doctors: The Chiropractic Industry Under Examination*,

experienced Canadian journalists Paul Benedetti and Wayne MacPhail open with the story of D.D. Palmer and his son B.J., whose marketing prowess in the early 20th century ensured that chiropractic would proliferate. "If you look at what was happening in that period in the U.S., it was fertile ground for this type of non-

sensical, pseudo-scientific treatment of people," MacPhail says from his office at Toronto's Centennial College, where he works as the web development co-ordinator after spending years helping pioneer online journalism in Canada with Southam and Canoe. "There was all manner of crap around back then," MacPhail continues, "and any number of things could've risen to the surface like chiropractic. The only

reason chiropractic survived was because of the brilliant marketing of B.J. Palmer."

Drawing its evidence from a landslide of medical studies, interviews and journalistic sting operations, *Spin Doctors* (an extension of an meticulously researched investigative series written for the Canoe website) attacks the chiropractic profession without pulling any punches. Benedetti and MacPhail detail how some chiropractors not only claim to remedy conditions like bed-wetting and allergies which they aren't capable of treating, but

also improperly diagnose patients and dubiously recommend that children and even newborns visit chiropractors. The end result, Benedetti and MacPhail allege, is that as many as 200 Canadians a year suffer strokes brought on by chiropractic neck manipulations—and millions of taxpayer dollars are spent on a healthcare service that may be

doing more harm than help.

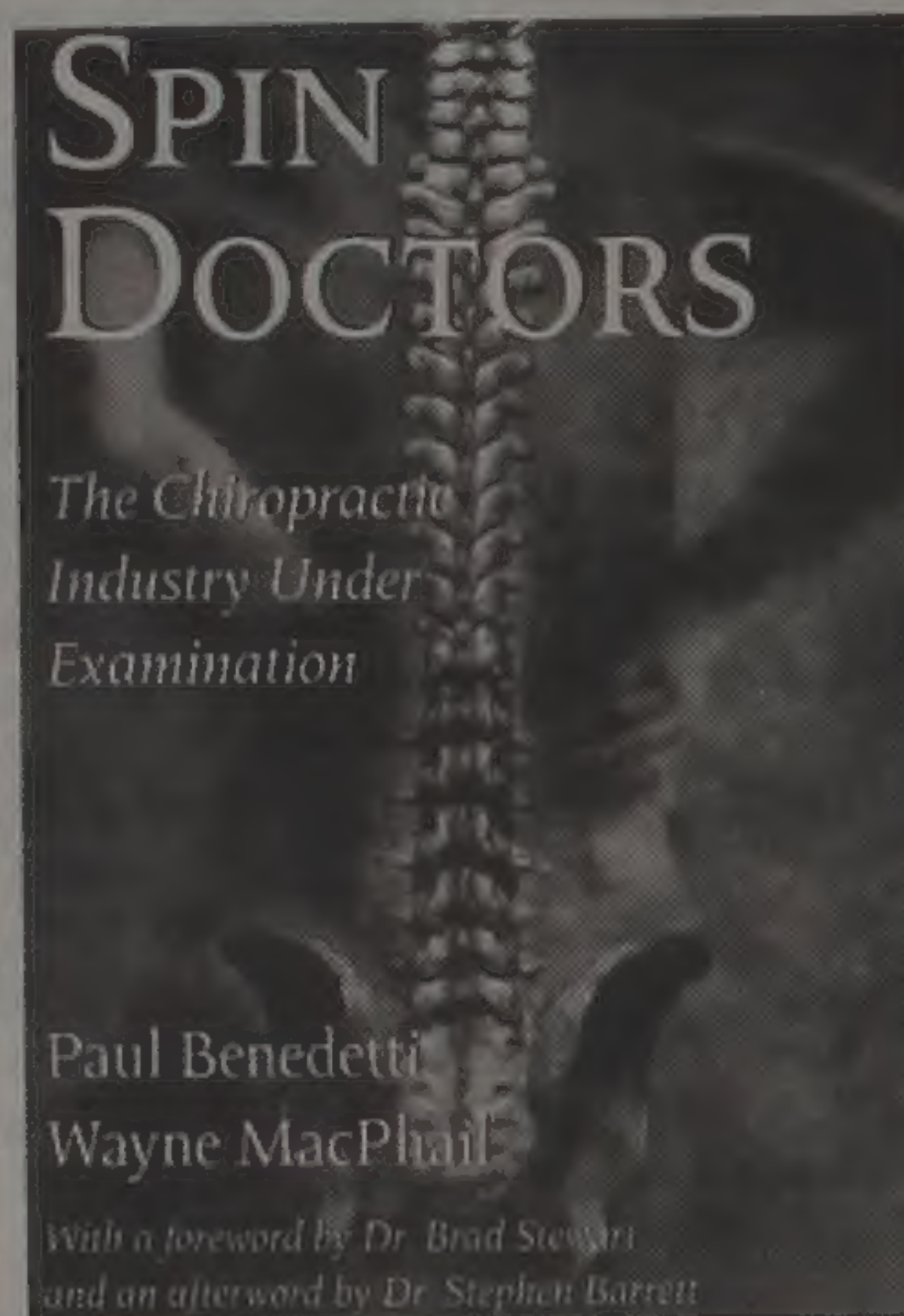
After a forward by University of Alberta neurology professor Dr. Brad Stewart, who likens the chiropractic community to the tobacco industry of the 1960s because of its continuing denials regarding the complications that arise from its treatments, the authors of *Spin Doctors* dive into the story of the Palmer family. D.D. was a product of the late 19th century "dust squall" of religious

revivalism, quackery, spiritualism and anti-medical sentiment, they write, and "came to see the spine as a lightning rod for God's healing power." And while chiropractors are proud of delivering more than a century of "drugless healthcare," Benedetti and MacPhail charge that "They're much more secretive about how little it has changed in all those years."

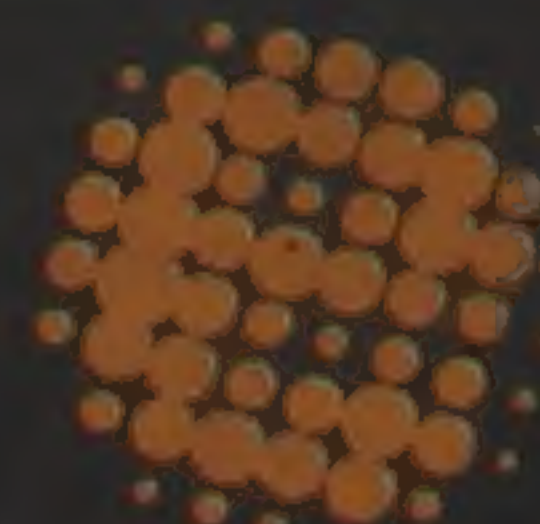
**D.D. PALMER** was a true entrepreneur. He fed his wife and children by teaching in rural schools, raising bees and goldfish and selling preserves. After becoming a doctor of magnetic healing in the late 1880s, he opened his first office in Burlington, Iowa with a 138-foot sign that could be seen by passengers on boats floating down the Mississippi River. While flirting with various healing techniques and technologies of the day, Palmer claims to have developed the ability to cure people of deafness, heart troubles and other serious ailments by adjusting their vertebrae. His theory, which inconsistently changed over the years, was that misalignments or "subluxations" in the spine interfered with the vital flow of an energy called "Innate Intelligence" throughout the body. "Over the years, as science got more complex, chiropractors changed the definition of subluxations," explains MacPhail. "I like to call it Swedish chef science: barnsjukdom, dröppel, döfstum, magvärk. It sounds like science but it's nonsense. They're just trying to put on a scientific veneer."

After teaching others his mysterious methods and sending the first wave of chiropractors into the American midwest and beyond—

SEE PAGE 9



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## ENVIRONMENT

### The climes, they are a-changin'

EDMONTON—Floods. Tornadoes. Heat waves. Intense downpours. As our planet's climate continues to change, extreme weather events are predicted to increase in both frequency and severity. Scientists don't fully understand this connection, nor do they fully understand climate change. But a new University of Alberta-based project has been launched to help researchers determine how these extreme weather events are impacting the health and well-being of Albertans.

"Not only are we hoping to find out the social impacts of climate change and extreme weather, we're hoping to learn if extreme events are becoming more frequent," says Justine Klaver, the project co-ordinator of Climate Change, Extreme Weather Events and Health Effects in Alberta, whose work is explained in great detail at [www.phs.ualberta.ca/climatechange](http://www.phs.ualberta.ca/climatechange).

Funded by a \$182,000 grant from Health Canada's Health Policy Research Program, the project will analyze a century of archived print media reports and Environment Canada meteorological data as well as Emergency Preparedness Canada's disaster database, studying past experiences "to help the public and policy makers better prepare for the anticipated consequence" of extreme weather. News articles cover more than death and injury tolls and damage statistics, according to Klaver; they also convey "the indirect health affects, the things that inconvenience communities, frustrate people and cause loss of business." Once this data is analyzed and linked more concretely to climate change, it will be presented to Health Canada when the project wraps up in May 2004, Klaver says, helping the agency ask the fundamental question: "Can Canadian health policy be adapted or changed to help people?"

Because the project is Alberta-centric, it will bring a big generalization—that climate changes causes extreme weather—down to a smaller scale. But it's also being watched internationally because it may turn out to be a model that can be adopted elsewhere.

"Climate change is expected to have a large and wide-ranging impact on the environment, on society and on economic and political agendas," Klaver and the project's team leader Colin Soskolne write in an online newsletter linked to the website. "In the prairie region, under conditions of climate change, we are expecting to see more frequent heat events, drought conditions, unpredictable extreme weather and weather-related disasters, water shortages, smog, decreased air and water quality, windstorms, increased insurance premiums, and the northward migration of insects that carry human, animal and

crop diseases. Each has implications for human health." —DAN RUBINSTEIN

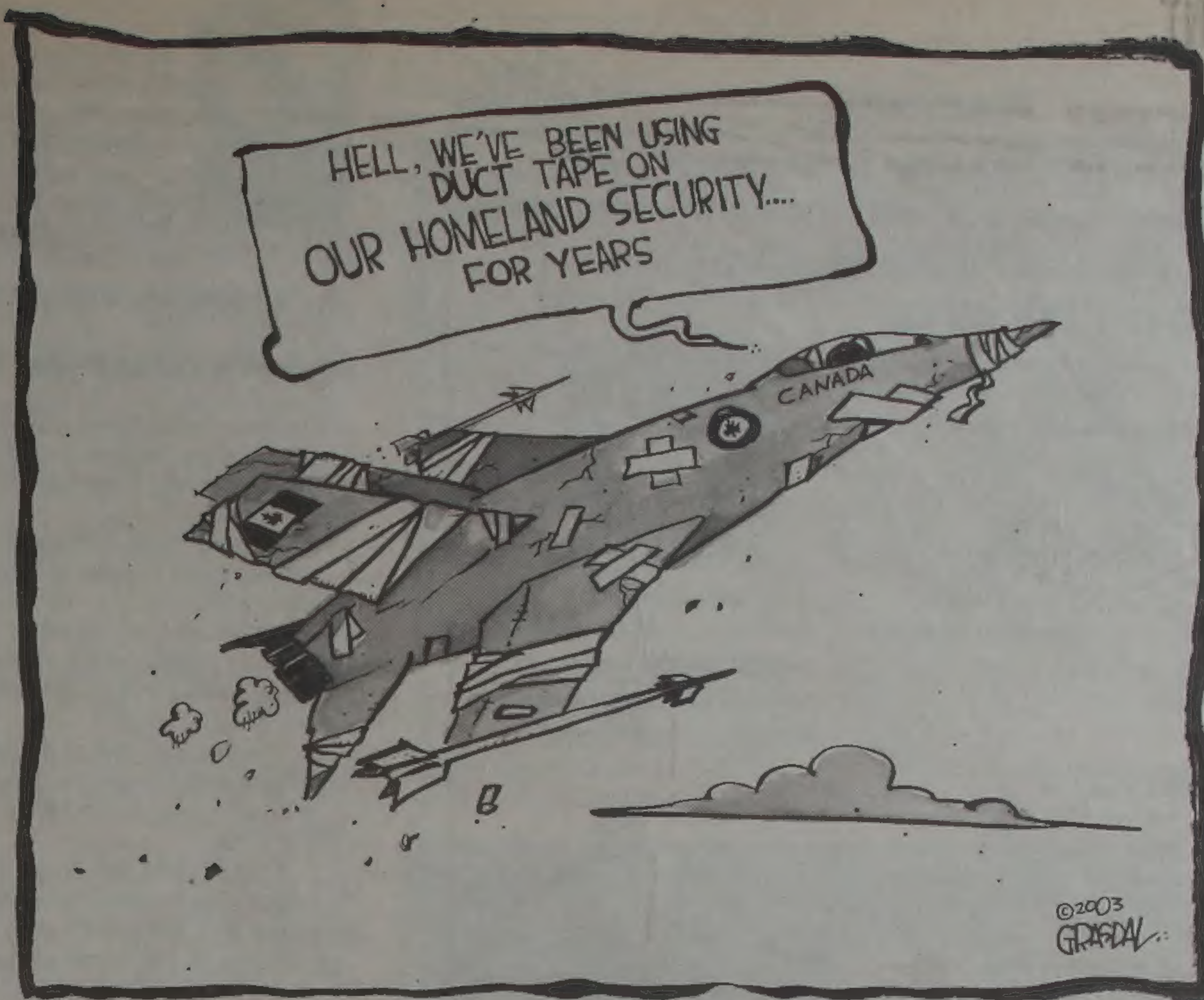
### Wheated arguments

EDMONTON—Biotech giant Monsanto is eyeing 2005 as its target date for an international rollout of genetically-engineered Roundup Ready wheat. Once regulatory hurdles have been cleared in Canada, the United States, the European Union and Asia, the company says its new product could help farmers increase their wheat yields by 11 to 14 per cent.

"We are moving forward as rapidly as we can," Michael Doane, director of global industry affairs for Monsanto, told the Independent Bakers Association meeting in Palm Beach, Florida earlier this month. "The bottom line is that, whenever possible, growers are shifting away from wheat because they don't have the technology [and] the economics are not there, so they are looking for ways to improve their bottom line. We think Roundup Ready wheat offers a solution."

Anti-GE organizations aren't waiting for the seeds to be in the ground to rally opponents. Viewing government approval of GE wheat as a major threat to farming in Canada, the National Farmers' Union, the Parkland Institute and the Council of Canadians have collaboratively organized a series of 11 public meetings in the three prairie provinces to urge farmers and consumers "to speak out against this new danger."

The "Planting Seeds of Doubt" tour will focus on the dangers of genetic contamination of traditional crops, the loss of biodiversity, the inability to save seeds for replanting, the potential market loss for wheat farmers and the rural-urban resistance against GE wheat. It began yesterday (February 26) in Winnipeg and will make five stops in Alberta, including the Shell Room of the U of A's Engineering Complex on Tuesday, March 11, at 7:30 p.m. —DAN RUBINSTEIN



## HEALTH

### X-ray specs

OTTAWA—Surely no one could argue with the fact that large doses of radiation have brought a lot of good into this world—the X-ray machine, chemotherapy, the Incredible Hulk. Despite all this, it's understandable that people would still harbour some reservations about the prospect of eating food that has been bathed in its mysterious green glow. It's for this reason that the Canadian government recently announced that it's giving citizens until March 21 to voice any concerns they may have over the prospect of the increased sale of irradiated food products on the Canadian market.

The irradiating process involves exposing food to gamma rays from radioactive cobalt-60 or electron beams and X-rays from accelerator machines with the intent of damaging the micro-organisms or bacteria that cause food spoilage and deterioration; irradiation companies claim the process results in food that stays fresher longer. Also known by the less eerie-sounding term "cold pasteurization," food irradiation is nothing new in Canada—it's been used for years on potatoes, onions, wheat and flour—but a proposed amendment to the Food and Drug Act would see the process being applied to beef, poultry, some seafood and selected fruit.

According to the federal government's *Canada Gazette*, preliminary studies conducted by Health Canada have concluded that irradiated foods would not result in any risk to the health of the consumer or destruction or the loss of nutrients. But opponents of irradiation say different. According to sources ranging from the Canadian Medical Association to the Sierra Club of Canada, the cold pasteurization process does in fact pose a health risk to humans; some studies have shown a leftover residue of radiotoxins (or, as

the irradiation companies call them, "unique radiolytic products") imbedded in foods that have proven harmful to rats in lab testing. Both sources are calling for the government to err on the side of caution and conduct more tests before irradiated foods are made widely available to the public. —CHRIS BOUTET

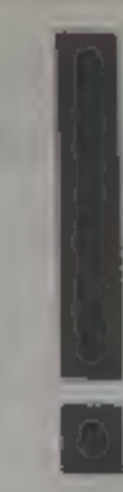
## SPORTS

### Can blue and pink coexist on the rink?

GENEVA, SWITZERLAND—The exploits of Hayley Wickenheiser—the MVP of the 2002 Olympic women's hockey tournament—with Salamat Kirkkonummi of the Finnish second division, two leagues down from the top pro league in the nation, are making headlines in Canada, but they've only received scorn from IIHF president René Fasel. And there are strong suspicions in Geneva that the IIHF will actually pass a bylaw during the coming off-season prohibiting women from playing in men's pro leagues.

"I am pretty sure that there is no future in mixed hockey," Fasel wrote in an editorial last week. "Defense-men in hockey are often well over 100 kilos with gear and everything. I don't think it would be healthy for Hayley, or any other female player, to go into a corner with a player who is determined to deliver a hard check.... We want girls to put up posters of Hayley Wickenheiser, Cammi Granato and Kim Martin because those players make women's hockey a great game and they should be idolized as stars in women's hockey and not as banged-up, and maybe hurt, pioneers in a provincial third-level men's league."

It should be mentioned, though, that Wickenheiser worked out with the Philadelphia Flyers—the poster boys for rough-and-tumble hockey—in both their 1998 and '99 rookie camps and has yet to miss time because of serious injury. —STEVEN SANDOR



BY DAN RUBINSTEIN

### Slogan's heroes

Taking a break from its regular union-bustin' and budget-bloatin' ways, Economic Development Edmonton has decided that our city has to be re-branded. And fast. With a flagship hockey team that struggles to make the playoffs every year, we simply can't call ourselves the City of Champions anymore. So EDE this week announced that it will spend \$300,000 to devise a matching new slogan and logo, a "brand" that will help Edmonton, er, develop economically. According to the *Edmonton Journal*, everyone from government officials to businesses will benefit.

With such a wide cross-section of the city banking on this dynamic new brand, *Vue* has decided to offer a few suggestions. Why not Edmonton: City of a Small Market Professional Hockey Team that Can't Afford to Compete for Big League Championships? Or Edmonton: City of PCB-Leaking Stadium Lights? But we're known for more than our sports. Much more. How about Edmonton: City to the East of the World's Biggest Mall (and the World's Biggest Parking Lot)? Or Edmonton: City of Sprawling Suburbs and Big Box Retailers?

Don't forget Edmonton's soon-to-be-revitalized downtown core: City of Paved Civic Squares, City of Temporary Homeless Shelters in LRT Stations. Or our role as the provincial capital—Edmonton: Capital of the Sovereign Nation of Alberta. Or perhaps, for commie-hating Ralph Klein, Edmonton: Better Ed than Red Deer. Or for Bill Smith, Edmonton: The Greatest City in the Greatest Province in the Greatest....

What else is Edmonton known for? Well, we're a winter city. Edmonton: City of Snow Plow Confusion. Edmonton: Windrow to the World. Crime seems to be a constant concern as well. SOS Edmonton: City of the SuperChopper. Edmonton: City of Dangerous Drivers. Edmonton: City of Drive-bys and Drive-Thrus.

In 2002, our rival Calgary updated its brand, adopting the slogan Heart of the New West. To wit, Edmonton: Three Hours North of the Heart of the New West (High-Speed Rail Link TBA).

Of course, there are also countless wonderful and unique aspects of life in Edmonton. (City of Cynical, Snotty Journalists?) We're the cosmopolitan Paris of the Prairies, that's always dumped on by our fellow Canucks because they say it's so cold here, even though all they know about the city is that it's home to the Oilers and WEM. So here's one final suggestion—Edmonton: You Think You're Better Than Me? ☹



Working at the White House, you can be presented with unexpected hazardous conditions, but with the right information, you can be prepared for any situation.

In the event of **DISSENT OVER TAX CUTS**



1. Create a smokescreen of confusing statistics and figures.



2. Ignore or avoid news of changing economic conditions that counter tax cut justification.



3. If critics blow the whistle on plan's disproportionate benefit to the wealthy, shout, "Class warfare!" and return to step one.

In the event of **BUDGET DEFICITS**



1. Ignore all Economics textbooks, treatises and papers.

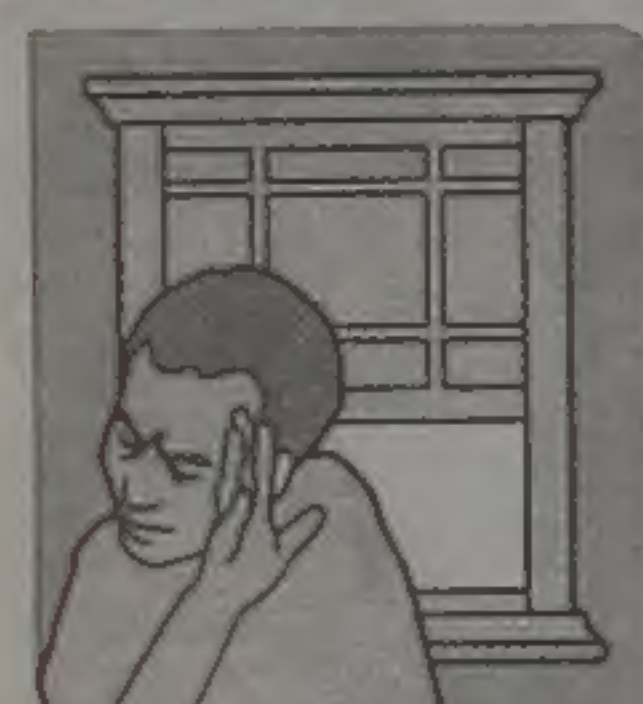


2. Use media to convince citizenry that huge long-term deficits are O.K.



3. Wash hands of responsibility by telling people that the deficits are a carryover from the Clinton, Carter and Johnson administrations.

In the event of **DEMONSTRATIONS AGAINST WAR**



1. First and foremost, do not listen to the message of the protesters.



2. Intervene in local safety proceedings to try to stifle demonstrations.



3. Remember, those adversely affected by war are the faceless rabble, not you and your golf buddies.



## three dollar bill

BY **RICHARD BURNETT**

### I'm just a Three Dollar Bill

In a column earlier this month, I dug up some of my favourite celebrity quotes. This week I chronicle TDB by the numbers:

- This is my 336th TDB column.
- TDB, which I began at Montreal's *Hour* magazine, has run in one third of Canada's alt-weeklies, five Canadian gay publications, as well as several websites, including Gaywired.com in the USA.
- I have escaped being gaybashed three times since I began the column.
- I had three death threats in 1998 and 99.
- In April 2000 the Royal Newfoundland Constabulary investigated complaints that TDB (which ran in the now-defunct St. John's-based *Current* magazine) was pornographic. The charges were later dropped.
- Number of crank calls since 1996: more than 200. I finally unlisted my home phone after getting endless 4 a.m. phone calls after my wallet was pickpocketed.
- My Top 10 most controversial leadoff sentences:

1. "I tried everything except blowing Conrad Black to kickstart my journalism career." (August 1999)
2. "I have never sucked Mike Piazza's cock, so I have no idea if he's gay." (June 2002)
3. "One of you better have hooters and the other a dick if you want to get married." (January 2000)
4. "When I look at Michael Jackson, I can't help but think that his face is tighter than my ass." (July 2002)
5. "Alas, it's true: my asshole is not the centre of the universe." (July 2000)
6. "Arrogance, not to mention my pumps, is humankind's Achilles heel."

(April 2000)

7. "The only schmuck who remains convinced that no one believed former Canadian Olympic champ Brian Orser was gay is—go figure—Brian Orser." (December 1998)

8. "Ricky Martin can sit on my face." (June 1999) By the way, after word got out I was going to "pop the question" to Ricky at his MusiquePlus showcase in Montreal, he cancelled. Coincidence? You tell me. Then, on the eve of the ongoing contentious legal battle to repeal Puerto Rico's sodomy laws, I officially outed the Puerto Rican *maricone* in a March 2001 column because Martin would clearly rather piggyback on the shoulders of gay and lesbian pioneers and live a closeted public life in the lap of luxury.

9. "I love to fuck. I love to get fucked. I just wish straight boys had as much guilt-free sex as queer boys do. (And with queer boys!)" (August 1998) When Winnipeg's *Uptown* magazine published this installment of TDB—which bore the headline "Bottoms up!"—the response was so ferocious that the furor made national headlines. *Uptown* dumped TDB and I received my first death threat. Interestingly, openly gay politician Glen Murray was elected mayor of Winnipeg two weeks later.

10. "I am living proof that in less than a century gay life has gone from being the love that dared not speak its name to the love that won't shut the fuck up." (November 2002)

• TDB is the oldest of just three gay columns (outside the gay press, that is) published in Canada. EGAL executive director Gilles Marchildon still writes "Queeries" for—go figure—*Uptown* in Winnipeg and Toronto's *Eye Weekly* hired ab-fab playwright Sky Gilbert to pen his "Pink Panther" column after I pitched my column to *Eye* twice.

Which brings me to international bestselling author Felice Picano, truly one of our literary giants, who once told me, "I am a gay man, a gay writer, a gay novelist, a gay poet. I have no trouble saying that. I think for people who have been privileged as I have been to have a name writing—and as a gay writer—it's our duty and responsibility to write about as many gay things as possible."

I couldn't have said it better myself. ♡

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And don't forget to check out the treasure chest of new instrument and equipment being offered at 6 months 0% interest financing! (OAC)



Chiropractors

Continued from page 6

and spending 23 days in jail for practicing medicine without a license—D.D. Palmer died in 1913. By then, his son B.J., who believed subluxations were the cause of all "dis-ease," had embraced the family business. With a resume that included stunts as a circus hand and a stagehand in a travelling hypnotist show, B.J. tapped into the post-World War I, government-funded education of returning soldiers. From 1916 to 1921, enrollment at the Palmer School of Chiropractic (which B.J. acquired from his father in a hostile takeover) soared from 462 to 2,776 students. B.J. also taught in enormous evangelical revival-like tents and even bought an Iowa radio station with a strong signal, broadcasting the gospel of chiropractic throughout Canada and the U.S.

**MORE TROUBLING** than this early history, though, are the contemporary chiropractic techniques and marketing tactics that MacPhail and Benedetti expose. They sent a colleague's niece to five Ontario chiropractors and four recommended various treatments for the 11-year-old girl. One diagnosis detected early osteo-arthritis, a curvature of the spine and multiple subluxations; the chiropractor prescribed adjustments six days a week for two weeks and repeated visits for months, working out to a total cost of about \$5,000, half of which would have been paid for by Ontario's provincial health insurance. When the girl was later examined by Dr. John Wedge, chief of surgery at Toronto's Hospital for Sick Children, he said, "This is a perfectly healthy girl."

With 5,000 more chiropractors predicted to enter the profession in Canada by 2005, doubling the current workforce, *Spin Doctors* argues that they're targeting children to help develop a growing client base. It's called "practice building," and consulting companies like Toronto's The Art of Management Inc. advise chiropractors how to approach sports teams and lobby parents. "It's outrageous that chiropractors are

practice building on the fear that men and women have about their children," says MacPhail. It's also outrageous, he says, that chiropractors downplay links between neck manipulations and strokes, preferring to protect their image rather than investigate the connection.

*Spin Doctors* goes through several excruciating stroke stories. When 45-year-old Torontonian Lana Dale Lewis died 17 days after a chiropractic neck adjustment in 1996, for example, an inquest was conducted to find out what happened, not to find fault or file charges. Chiropractic officials, however, saw the inquest as a "trial of the profession," MacPhail and Benedetti write, "viewing the death as a threat that needed to be managed in the media. They even planned a marketing campaign deliberately aimed at women just like Lana Dale Lewis." Moreover, when criticized by medical doctors, MacPhail says, chiropractors tend to fight back by conjuring up the "doctors-as-pill-pushers" argument, saying the medical establishment is only trying to defend its turf and discredit more holistic healers.

**THE BOOK GOES ON** to list the bizarre techniques used by chiropractors (like Craniosacral Therapy and Neurovascular Dynamics) as well as some of their unusual gadgets (like the Toftness Radiation Detector, which was banned in the U.S. in 1984 yet was still used by 2.2 per cent of Canadian chiropractors as recently as 1993). In their conclusion, MacPhail and Benedetti ask half a dozen major questions, among them why should Canadian citizens, governments and health-care plans pay for unproven treatments, and why are chiropractors allowed to treat healthy babies and children? They don't blame individual chiropractors for this mess, though; MacPhail says most of them are probably well-meaning people who believe in what they're doing. The problem is that chiropractic industry officials are spin doctors, he says, and blinder-wearing governments delude themselves into thinking that self-regulation works.

"The overarching thing that's astonishing," says MacPhail, "is that

it'd be one thing if the chiropractic profession didn't know any of this stuff. But the reality is that all the stuff we talk about in the book—the nonsense techniques and devices, the treatment of children, the strokes—chiropractors have known about it for years and misled not only the public, but also governments." MacPhail hopes *Spin Doctors* reaches both the medical community and the general public and gets people asking the type of questions that can lead to change, especially with healthcare dollars getting more scarce. "It's a house of cards," he says about the chiropractic industry, "and it doesn't take much pressure to push those down." ❧

**SPIN DOCTORS: THE CHIROPRACTIC INDUSTRY UNDER EXAMINATION**

By Paul Benedetti and Wayne MacPhail  
• Dundurn Press • 296 pp. • \$24.99

Erich Schmid

Continued from page 5

jail cells where they fought and fell. Perhaps it is the strength of the stories themselves: two old men, forgotten by time and by their brethren, long abandoned by wives and dignity. Two vessels for quiet suffering. But neither man comes across as bitter. Instead—and maybe it is simply a cultural difference—both men describe plainly and in detail their lifelong obsessions to bring truth to light and how, piece by piece, their lives were dismantled by those with the power to hide their intentions.

"Sometimes it is very difficult to write truths," says Schmid, pausing to find the right words in English. "If truth accuses too much, it creates many problems."

Surava died 10 months after Schmid's film was made, safe in the

knowledge his story was told and believed. Meier 19 has received 50,000 francs from the current mayor of Zurich as compensation, but it is hardly enough. He now lives in a state-run hospital, suffering from clinical depression. Today, Swiss society is a little better informed about how far these men went to safeguard those lofty principles of freedom and justice, Schmid says. And maybe that's good enough.

"We are not responsible for what people did before us," he concludes. "But we are responsible if we don't learn from the mistakes of the elder generation. And if we want to learn, we have to know those mistakes." ❧

**HE CALLED HIMSELF SURAVA AND MEIER 19**

Directed by Erich Schmid • Zeidler Hall (The Citadel) • Thu, Feb 27 (7pm and 8:45pm) • Metro Cinema • 425-9212

My back pages

I've never been to see a chiropractor, but a pair of close friends have. One seriously injured his knee ligaments playing basketball, walked funny for a year to compensate and developed a bad back—but after a couple of visits to a chiropractor he was fine. The other friend hurt her back long-distance running and felt much better after six months of chiropractic treatments. They both were 100 per cent positive about their experiences.

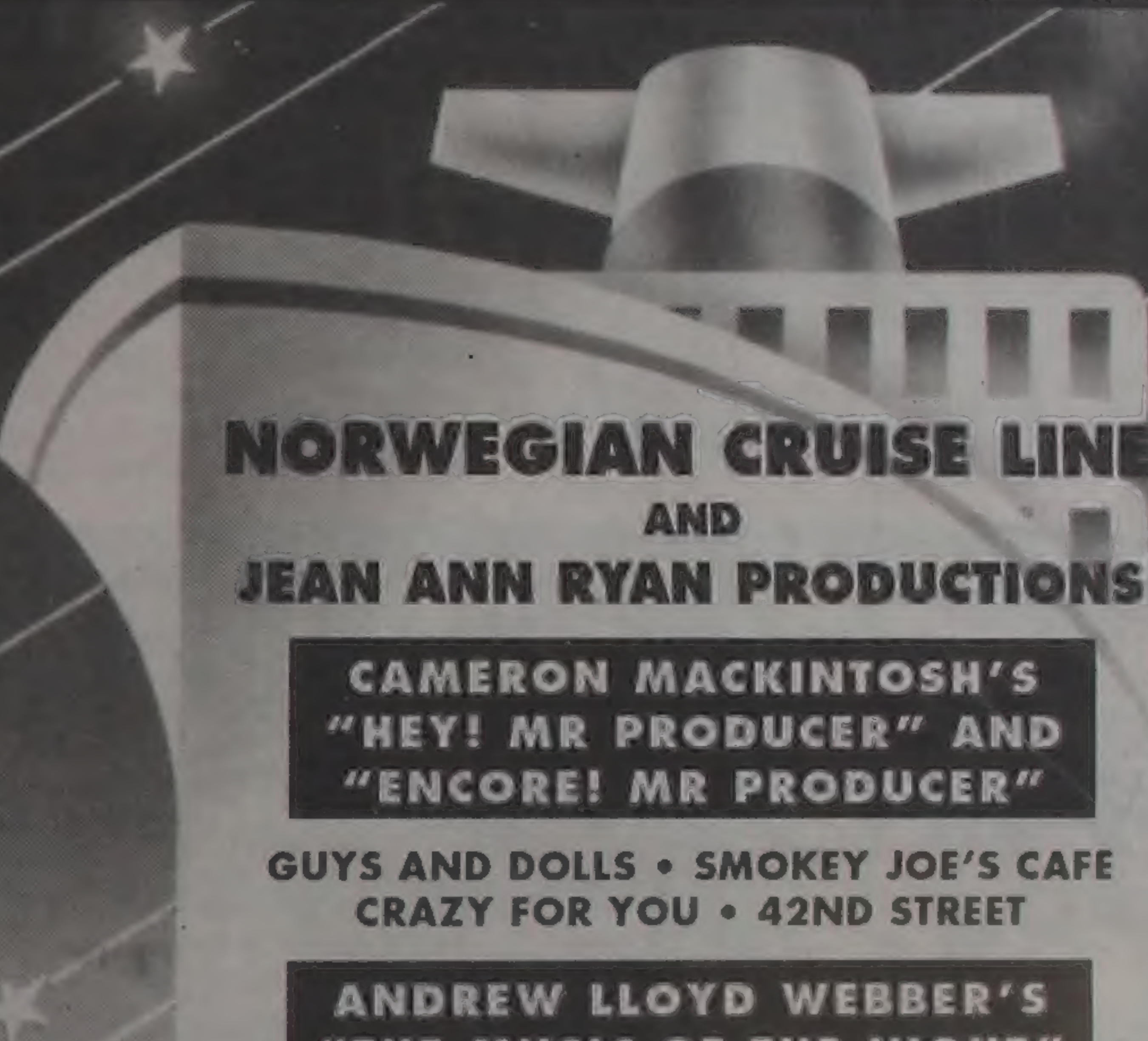
"There are a minority of science-based chiropractors who focus on musculoskeletal, lower back problems," says Wayne MacPhail, one of the authors of *Spin Doctors*. "What

they did to treat the two people you mentioned probably had nothing to do with classic chiropractic adjustments." In Canada, MacPhail estimates, as little as five per cent of chiropractors are strictly science-based. "If you don't see one of them," he says, "you're getting nonsense."

The afterword of *Spin Doctors* (written by Dr. Stephen Barrett, a retired American psychiatrist who runs both the quackwatch.org and chirobase.org websites) advises people how to choose a chiropractor if they decide to consult one. "Never consult a chiropractor unless your problem has already been diagnosed by a competent medical practitioner," Barrett writes. —DAN RUBINSTEIN

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Maude Barlow, national chairperson of the Council of Canadians, is a successful author, political activist, policy critic and outspoken crusader for Canada. No stranger to controversy, Ms. Barlow's name garners attention from many, and it's not always positive. In her ongoing efforts to ensure the interests of the average Canadian are protected, she takes politicians head-on in public forums such as newspaper articles and columns. While conducting high-profile publicity campaigns for the media, she aspires to preserve the values that make us truly Canadian.



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## Media Jungle

Continued from page 4

editor David Kirkpatrick. During book readings, which often resembled '60s-style "happenings," friends of the author stood up and heckled him. Meanwhile, *McSweeney's*, the author's popular magazine, website and publishing imprint, mocked the New York literary establishment by publishing stables of unknown writers whose work was coy, experimental and often just plain weak. To deflect any criticism and perhaps to inflate his burgeoning cult of personality, Eggers slowly withdrew from public view, refusing to grant interviews to the media that once adored him—a strategy oddly reminiscent of another "voice of a generation," J.D. Salinger.

Little surprise, then, that expectations soared for Eggers's first novel, *You Shall Know Our Velocity*, published late last year. In typical Eggers fashion, the book represents a complete *volte-face*. Instead of self-important postmodern shenanigans, Eggers serves up a straightforward yarn about Will and Hand, two layabouts from Wisconsin who travel the world giving away money, partly to cope with the recent death of a mutual friend. Despite the interesting premise and some exotic settings, the book garnered mixed and occasionally hostile reviews. Had Dave Eggers, like fellow overachievers Zadie Smith, Donna Tartt and select others, fallen into a sophomore slump?

It didn't matter. Contrary to all logic, *McSweeney's* Books initially printed a scant 10,000 copies, available only in select independent bookshops and at *McSweeneys.net*. By steering clear of a contract with a big publishing house, Eggers sacrificed an advance well in excess of \$3 million. Pretty admirable, really. But his self-important reluctance to make *YSKOV* more widely available was clearly intended to turn the publishing establishment on its ear—and generate some "heat" in the process.

So, I ask you, is there a gimmick to accompany *The Best American Nonrequired Reading 2002*, a recent anthology that Eggers helped to select and edit? Naturally. Enter 826 Valencia, Eggers's venture into social work.

Opened in April 2002, presumably with the profits from subsidiary rights sales from *AHWOSC*, the San Francisco drop-in centre offers tutoring, advice and scholarships to local schoolchildren. When Eggers was asked to narrow down a selection of "nonrequired reading" compiled by Houghton Mifflin editor Michael Cart, he suggested that the kids of 826 Valencia help out by reading all the candidates and picking their favourites.

Like most *McSweeney's* fare, the small magazine pieces require only one pass (e.g., Keith Pille's adolescent G.I. Joe lark, "Journal of a New COBRA Recruit"). But others, such as David Sedaris's "To Make a Friend, Be a Friend" and Rodney Rothman's controversial account of his "fake job" at a New York dotcom (subsequently disowned by the *New Yorker*), are genuinely funny, albeit pitched at readers of my advanced years.

Not that it's all shits and giggles. Despite the impartial alphabetical arrangement, the first part of the book contains some heady material from the *New York Times Magazine*, *The Village Voice*, *Time* and others. Included are stories on Tibet, Afghanistan, African refugees in North Dakota, Mexican immigrants in New York and methamphetamine addicts in Thailand. In the majority, young people are the subject. The most unusual piece, apart from Eric Schlosser's disturbing study of "natural flavor," is "Bomb Scare," a deadpan account of teenage agony from *Optic Nerve* #8, a comic book by Adrian Tomine.

Eggers's next big thing is *McSweeney's* #10, a.k.a. *McSweeney's Mammoth Treasury of Thrilling Tales*, due in late March. Certain to become legendary, the issue will consist of "genre" stories by a veritable who's who of corporate Goliaths, including Stephen King, Nick Hornby, Elmore Leonard and many others (none of whom were paid). Although 826 Valencia will collect the profits, the distributor (Vintage) and availability (chain bookstores everywhere) represent shocking departures for the steadfastly independent *McSweeney's* Books. Perhaps Dave Eggers, the author and iconoclast, now in his thirties, is finally selling out. It's about time. ☺

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By DAVID YOUNG  
AND JOHN TURNER

Losing isn't that bad, is it? The Oilers lost badly to Detroit last Thursday (6-2), they lost in overtime to Vancouver on Saturday (3-2), they gave up a lead to the lowly Atlanta Thrashers on Sunday and settled for a tie (3-3), and then they lost to the Colorado Avalanche on Tuesday (4-2). At least the Oilers keep things interesting. Why lose the same way every time?

**John:** It's comforting when things stay the same. Take the Oilers, for instance. For the past few weeks they have played consistently bad hockey to the point where I can lie down on the couch, turn on the game and doze off, taking comfort in the fact that when I awake they will have lost the game. And they didn't disappoint me on Tuesday night against the Avalanche. Where does one start with the criticism? A big save from Tommy Salo every now and again would be nice, but the whole team has played poorly.

**Dave:** I've been very excited and impressed by Salo's play since we stole him from "Mad" Mike Milbury, but he hasn't looked like a \$3.5 million goal-keeper lately. You've got to be crazier than Winona Ryder on a shopping

excursion to play as a goalie (they're a rare breed), but with the Oilers the most important position on the team is the man in the net. Edmonton can't afford high-paid snipers so stopping the other teams' goal-scorers is of paramount importance.

**John:** The week started off in rough fashion with a 6-2 thrashing in Detroit, but if anything could be learned from that game it was how to properly conduct a power play. Detroit scored five power play goals and we can only hope that the Oil obtained a copy of that tape so they can study it.

**Dave:** Oh, the dreaded Oiler power play. Maybe the team should just decline the man advantage and save them up for playoffs, should they need them. When you watch Edmonton broadcasts, who sponsors the (so-called) power play? It's Epcor. They should sponsor Georges Laraque's fights instead. At least those still excite the Oilers fans.

**John:** The weekend games resulted in an overtime loss to the red-hot Vancouver Canucks, although the Oil managed to squeeze out a point from that game. But the next night we witnessed something that has become all too familiar as the Oilers blew a 3-1 lead against Atlanta to eke out a 3-3 draw.

These are the same Atlanta Thrashers that Vancouver beat 8-0 on Tuesday.

**Dave:** Look at it this way. We tied the best team in hockey (and then lost in OT) but let one of the worst teams in hockey tie us. So that means the Oilers are either the best or worst team out there. Either way, the Oilers are one of the most frustrating teams in sports to cheer for; they're the cock-teasers of the NHL. They look great sometimes, they parade around and show you all kinds of talent and then they let you down.

**John:** The good news from this past week is that the Canadian dollar has reached 67 cents (U.S.) and is expected to climb above the 70-cent mark. With all the money that the ownership group will save because of the soaring Canadian dollar the Oil won't need the extra revenue from the playoffs to keep the team going next year. There's always a silver lining.

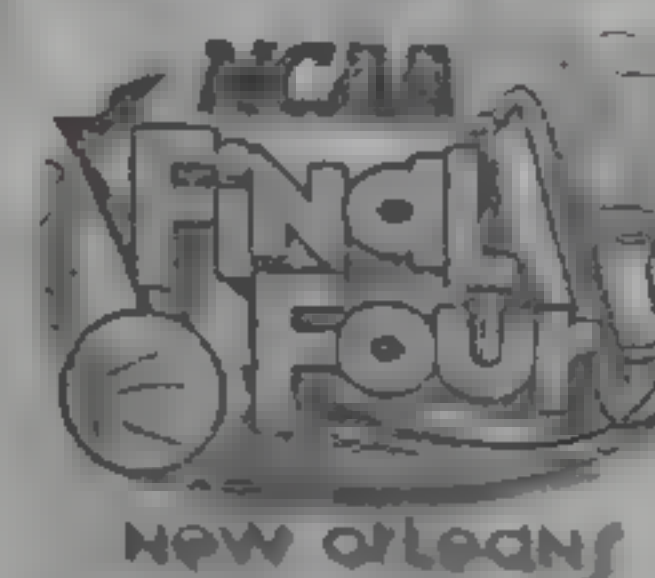
**Dave:** That's a silver lining? I like to think that if the Oilers aren't in the playoffs then fans can concentrate on bigger and better things. We can concentrate on our jobs without skipping away to watch the games. We can look forward to a long summer of losing more free agents (Salo, Todd Marchant and Anson Carter, for example). We can anticipate an ugly work stoppage or strike when the collective bargaining agreement runs out. We can also focus on the War on Iraq. Who needs hockey? I do. Like that Joe Millionaire fellow needs a pre-nuptial agreement, I really need the Oilers to be in the playoffs. ♡

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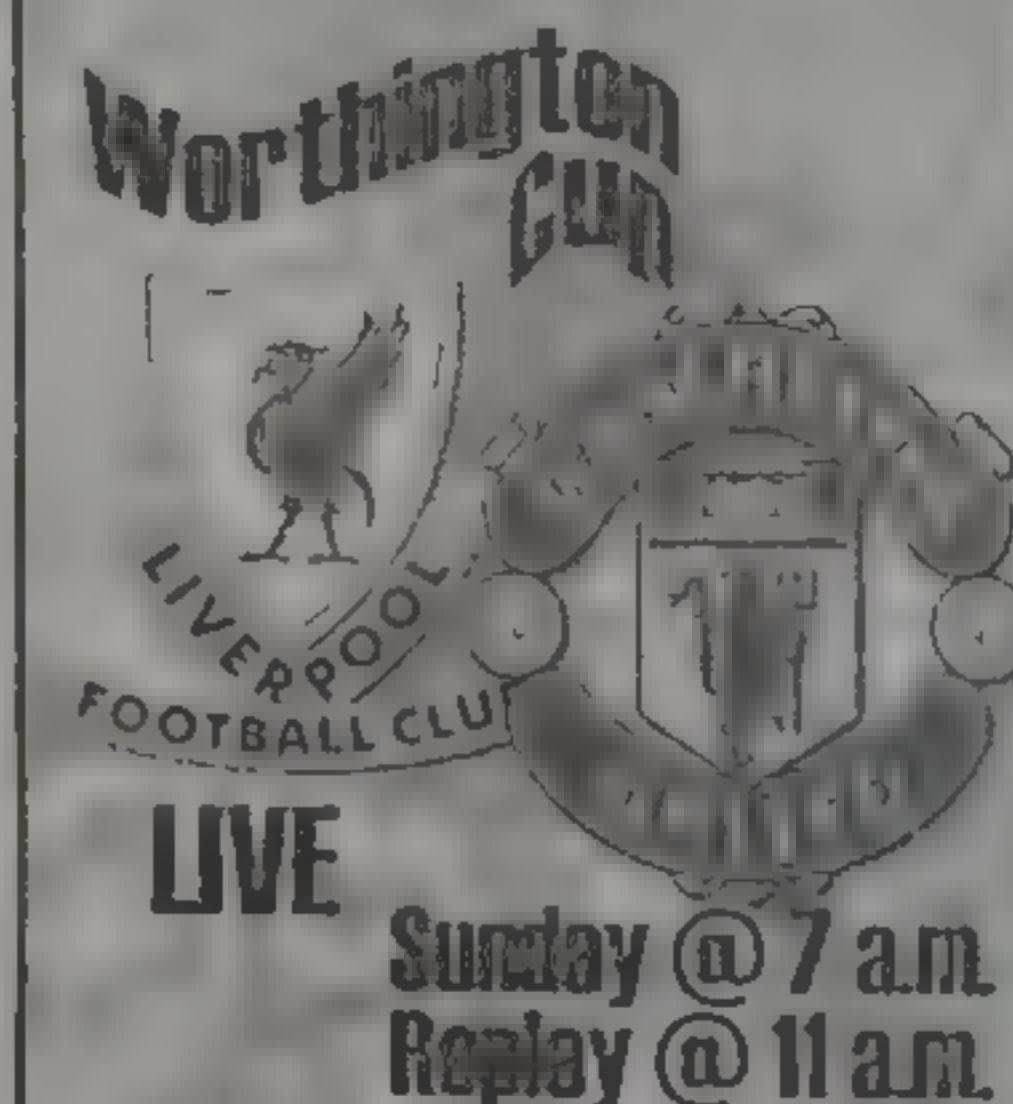
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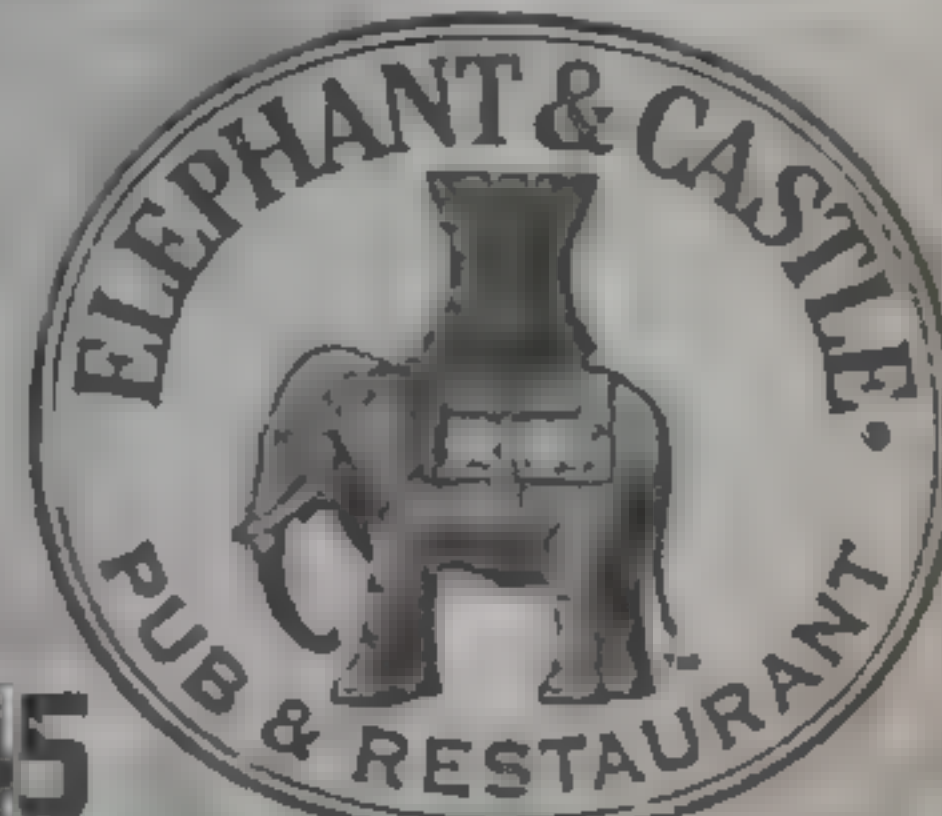
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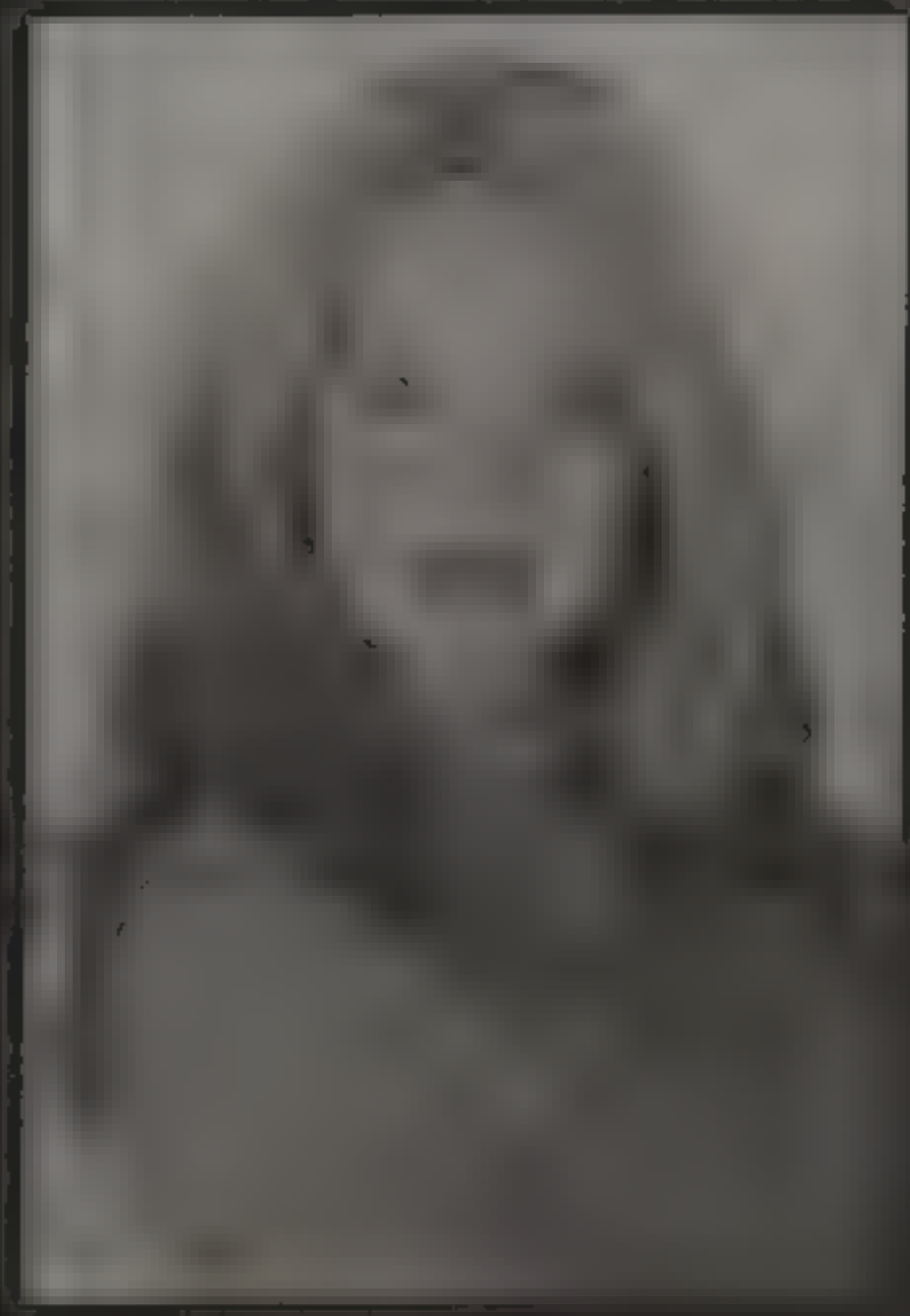
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# Diamonds™ are a girl's best friend

Are branded diamonds worth the extra cash, or are they only so much empty dazzle?

BY TAMARA IKENBERG

For people who like to flaunt labels—the Chanel suit, the Gucci shoes, the Fendi bag—now there's also the designer diamond. The branded diamond business took off in the mid-'90s; today there are about 50 branded diamonds on the market, among them Tiffany's square-shaped "Lucida" and DeBeers's limited-edition "Millennium." The Lazare diamond, which has been around since the mid-'80s, is thought to be the first brand-name diamond. Zales, jewelry's answer to Starbucks, has its own branded cut; other noteworthy names are Gabrielle, Rand, Elara and Hearts on Fire.

But the real question for diamond shoppers is whether a branded diamond is worth the approximately 15 to 20 per cent higher pricetag than a standard, no-name stone. Manufacturers and retailers, naturally, defend the practice, arguing that branding helps build confidence among customers who don't know the first thing about diamonds and want the

security a name brand provides.

As diamond buyers who've done their homework know, stones are evaluated according to the Four "C"s—colour, clarity, carat weight and cut. Branding usually involves a very specific cut. For example, Hearts of Fire stones have eight symmetrical faces; the Gabrielle has 105 facets and evokes a flowerlike effect. Branded diamonds are sometimes inscribed with a laser identification and also are required to meet certain standards set by the Gemological Institute of America or other gem standard-bearers. A Rand diamond comes with a fancy-Delancey "birth certificate" that outlines the stone's origins.

Branding for diamonds means the same thing as it does for other luxury goods. "It has to guarantee a certain image," says Bill Boyajian, president of the Gem Institute. He notes that diamonds are one of the few luxury goods that haven't been bombarded by branding. High-end

Tiffany's Lucida is a square cut with 50 facets, a high crown and wide corners—the only way to really identify most designer diamonds is by the laser inscription on the girdle (i.e., the thick middle part of the stone). Often, gem institute numbers or other proof of authenticity and quality also are inscribed. But you need a powerful magnifying glass to see it.

Gilly Strauss, director of international business for branded diamond manufacturer Hearts on Fire, insists that consumers will be able to recognize his stones, which have a vague heart shape suspended in the centre and a fireburst pattern that becomes visible when you look at the stone from the bottom.

At this point, no one is predicting that designer diamonds will eventually dominate the industry. Some argue that branding only makes a diamond seem *less* individualized to a buyer. "There will always be generic diamonds," Boyajian says. "Not everybody wants a branded diamond."

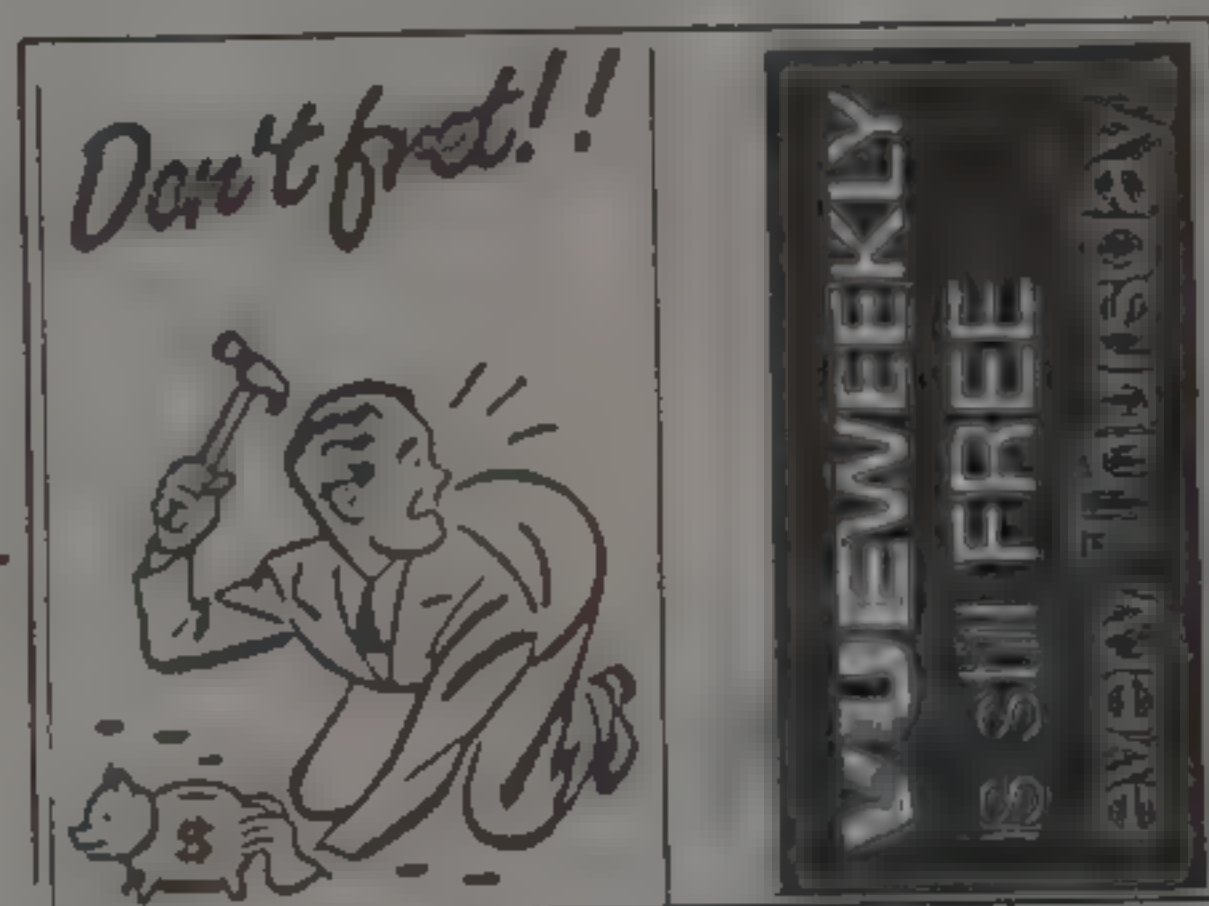
"Branded diamonds were created by diamond manufacturers as a marketing device to make theirs seem better," says Jim Haag, marketing and sales director for Harry Winston, which doesn't sell branded cuts. "They claim that their faceting or the cut of their diamond is more brilliant."

Joseph Schlusel, president of the Diamond Registry, which deals in loose diamonds, has worked in Manhattan's diamond district for more than 40 years and operates diamondregistry.com. He says he doesn't understand why an intelligent consumer would want a branded diamond. "You don't add any value; you just add cost," he says. "I don't think a consumer—at least an intelligent consumer—will feel like he's gotten more." ♦

## FASHION

consumers "buy cars and fine wines whose names they understand," says Amy Curran, a buyer for Fortunoff. So why not diamonds? Over the past two years, Curran says, Fortunoff (a shop in New York City) has expanded its selection of branded diamonds. They're quite popular, she says: "Every one of them is quite different from the next."

OF COURSE, everyone acknowledges that people who buy a designer diamond are paying for a quality that's not easily tangible. It is, after all, a lot harder to count the facets on a designer diamond than to recognize the Chanel on the side of a pair of sunglasses. Although some stones are recognizable for their unique cut—



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# mind, body & soul

By SIBYLLE PREUSCHAT

## Fatty issue

Are burgers and steaks just heart attacks on a plate? You may think so, but there isn't any agreement that animal fats harm arteries. Welcome to one of the most confusing health debates going. Some in the medical and scientific communities swear the research record shows that saturated animal fats are implicated in heart disease and advocate avoiding them. Others quote studies indicating that these kinds of fatty foods protect against heart disease, pointing out that saturated fats don't go rancid the way polyunsaturated fats found in canola, sunflower and safflower oil do. (Rancid oils cause arterial damage.) Saturated fats, they argue, were a valued and beneficial part of our ancestors' diets that helped them absorb more fat-soluble vitamins than we do. These fats, they contend, don't increase cancer risk the way high polyunsaturate consumption does, and help keep cholesterol levels normal, which is important for hormonal health.

Nevertheless, all sides concede that processed foods are disaster for the arteries. Margarine, an artificially hydrogenated oil, is one fat that's definitely been proven bad for your circulation. If you eat lots of boxed, canned and frozen food, refined carbs (white sugar, flour, rice), junk food and anything containing hydrogenated fats (and their silent companion, trans fats), you're courting disaster.

Fresh veggies, fruits and whole grains and, according to some, minimally processed animal products will help preserve your health. The proviso

here is that you should choose products from free-range animals raised without antibiotics and hormones.

If the thought of eating critters is unbearable but you want a healthy fat intake, your best choices, says the pro-saturated school of thought, are extra virgin olive oil, organic coconut butter, fresh ground flax seeds, avocados, fresh walnuts and high-quality fish oils (if you do fish). Remember never to heat polyunsaturates (e.g., flax, walnuts and fish oil).

Here are some further comments from a variety of experts on the subject of cutting down the fat in your diet:

"You can find a lot of papers that support this perspective [i.e., that animal fats are implicated in heart disease] and a lot that don't. Dietary cholesterol doesn't change internal cholesterol much. Saturated fat affects the rate at which the body clears cholesterol from the blood. With polyunsaturated fats, it's cleared faster. It's a good idea in general not to push cholesterol too low. Other things are equally as important to your health. You've got to exercise.—STEPHEN CUNNANE, PROFESSOR OF NUTRITIONAL SCIENCE, U OF T, SPECIALIST IN DIETARY FATS AND HEALTH

"In beef fat you have things like lindane, heptachlor [pesticides], DDT and DDT breakdown products. The federal government is finding toxic substances in our food, but it's not very effectively communicating that to the public. The principal benefit of eating organic is that the grower won't use growth-promoting drugs or hormones. If you look at hormone-free meat, it tends not to have any pesticide residues in our data." —SIMON NEUFELD, RESEARCHER, ENVIRONMENTAL DEFENCE CANADA

"Cholesterol is necessary for tissue repair. It's the world's best anti-inflammatory. There's more and more literature showing that low cholesterol is dangerous. A lot of people have too little LDL cholesterol in relation to their HDL. LDL delivers cholesterol to the tissues, HDL removes it. Saturated fat raises LDL, and for some people it is literally therapeutic. If people have elevated LDL, I won't be telling them to eat satu-

rated fats. You have to monitor. It's the trans fatty acids [to which hydrogen is added] and rancid oils that are the problem in heart disease. You can't extract a polyunsaturate and not have it be rancid." —LYNNE AUGUST, M.D.

"In the diets of people who had no refrigerators, everything had to be dried or eaten fairly fresh. Much of it was eaten raw. The majority of their fat was animal fat. The vegetable fat they did eat was always raw. Regular oils (the ones we eat) go rancid through pressing. With the animal fats, we're pretty much eating a stable fat. They're not harmed nearly as much when you boil or cook them as vegetable fats are during processing. Our history shows that eliminating all animal protein is eliminating a food source that has proven essential for multi-generational health." —DAVID GETOFF, B.Sc. IN NUTRITION, BOARD CERTIFIED CLINICAL NUTRITIONIST

"Animal fats have been known since the '50s and '60s to be strongly related in many studies to heart disease. There's no question that replacement of saturated by polyunsaturated fats has also been related to reduced heart disease risk. Every dietary plan that I know of that has produced beneficial results has had as one of its strategies reduction of animal fats. That has gone along with increasing fruits and vegetables, possibly with exercise. In vegan diets, cholesterol levels drop dramatically —DAVID JENKINS, M.D., PH.D., PROFESSOR OF MEDICINE AND NUTRITIONAL SCIENCES, CANADA RESEARCH CHAIR IN NUTRITION AND METABOLISM AT U OF T AND ST. MICHAEL'S HOSPITAL

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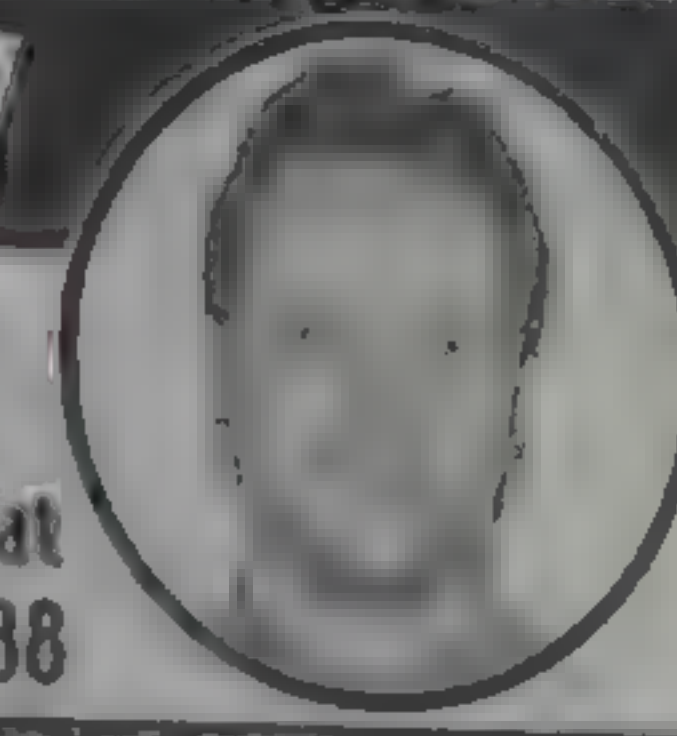
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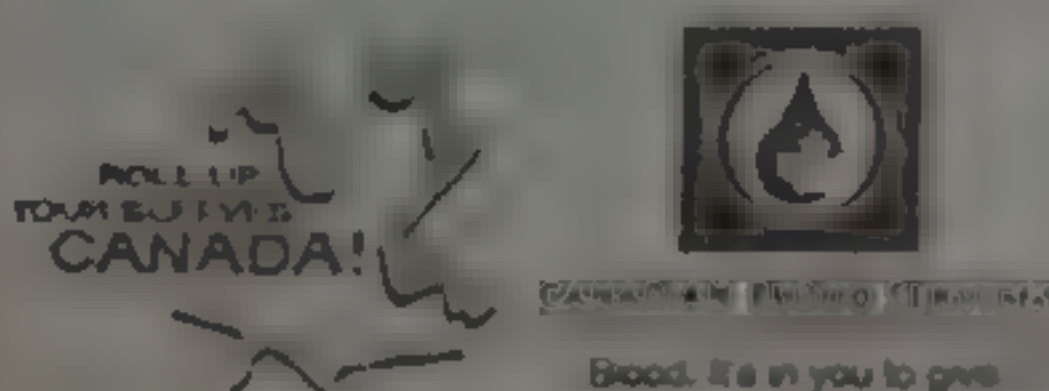
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## The success of my secret

Castle Mountain doesn't want to be the next Whistler or Banff, and that's what's so great about it

By RICK OVERWATER

**B**elieve it or not, there are still a few undiscovered secrets in the realm of skiing and snowboarding—near-mythical mountain paradises boasting awesome terrain, nonexistent lift lines and a local economy that doesn't make your butt instinctively clench up whenever you purchase anything larger than a pack of gum. Castle Mountain is almost one of those places. I

say "almost" because it's not really a secret. And it's hardly undiscovered—thumb through any ski publication and you'll probably see a small Castle Mountain ad tucked away beside a full-page campaign blitz from some larger resort.

Castle is off the beaten path, though—you don't have to worry about keeping something secret when it's stashed where no one goes. Pincher Creek, Alberta is a modest little hamlet of approximately 3,600 people about two and a half hours southwest of Calgary in the general proximity of similar vacation not-spots like Fort Macleod and Cardston. And if you're attracted to the simplicity of rural or small-town life, it's the perfect place in which to hide your dream ski hill.

The local populace built Castle Mountain themselves and they run it the way they see fit with an atmosphere of pride you can't detect at other resorts. The vast majority of Castle's approximately 120 shareholders are locals and Darrel Lewko, one of six people on Castle's board of directors, says the spirit surrounding Castle Mountain makes perfect sense. "Anytime you're at a ski hill like ours," he says, "where local people are actually running the business and everyone

who lives there is a shareholder, you have extreme passion."

Proud as they may be, it would appear at first glance that they don't even know what they've got. What acceptable explanation could there be for the lack of lift lines at the base of nearly 1,700 acres of steep terrain, most of which is above the treeline? We're talking fall-line skiing with \$40 lift tickets. We're talking huge quantities of that oft-talked-about but rarely-seen "champagne powder" which is dry and fluffy compared to the soggy flakes further north in the Rockies. (Lewko says they get 300 centimetres in a bad year—and up to 650 centimetres in a really good one.) We're talking the ability to rocket through some of the longest uninterrupted chutes in North America, and so much accessible area across 2,833 vertical feet that the resort makes boasts (which the locals eagerly back up) that you'll ride fresh powder for days after a dump. How could it be that such a stellar hill isn't being exploited and turned into the lucrative, high-traffic vacation destination it could be?

"That's not the intent of our corporation," says Lewko. Castle Mountain's board has never really harboured any dreams of creating another Whistler, another Banff, or even another Panorama Village. Ever since '93, when Lewko and a few oth-



ers with property at the base of the hill decided to form Castle Mountain Inc., the company's aims have stayed modest, and that's good enough for him. "For me it's not financial," he says, adding that the vast amount of shareholders bought their shares with the same vision as Lewko. "I didn't buy them to make money, I bought them to build a ski hill."

**THE SKI HILL** Lewko and his cohorts have constructed sits atop on the ashes of several previous incarnations of the resort dating back to the early '60s. (And I use the word "ashes" literally—a fire burnt the day lodge down in 1977.) The first T-bar was installed around 1967, although a lot of the time, Lewko says, "There wasn't enough snow to get up the mountain even though there was enough snow at the top of the mountain to ski." The hill limped along until the aforementioned '77 fire, when both the town and the Municipal District of Pincher Creek, recognizing the value of a ski hill in their backyard, were forced to take over when Castle's previous owners threw in the towel.

Today, Castle is a mountain with momentum that can't even be stopped by a winter that, snow-wise, has been tough for all hills. Fortunately, Castle has been getting its

share lately. Sixty-five centimetres fell last week and the powder was abundant. The upper mountain is reported to be in great shape, though perhaps not quite at the 300-centimetre base that Lewko indicates as an end-of-the-season norm for this kind of winter.

A visit to Castle Mountain's website ([www.castlemountainresort.com](http://www.castlemountainresort.com)) reveals that more property on the hill is up for sale this season—and it will undoubtedly be snapped up fast by anybody who knows an opportunity when they see one. The chances to get in early at a burgeoning ski community before it turns into a Banff, Whistler or even Canmore are increasingly rare, and Castle sweetens the deal by slowly improving their resort every year. This year they have a new beginner's double chair and have entirely revamped their beginner area.

As shares in Castle Mountain occasionally come up for sale, no single investor will ever be allowed to buy a controlling interest—that would destroy the harmonious community spirit that makes Castle unique. Lewko is leery of speculating what a share is worth these days, but he does note with a laugh that "There isn't a guy with enough money in this world to buy mine. I'll never sell 'em." ☺



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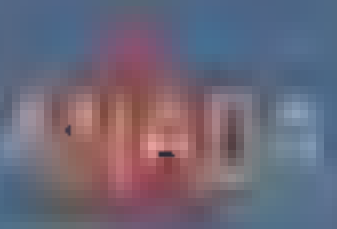


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# Nothing like the Sun

Sun Peaks' success is a singular combination of luck, location and smart administration

By COLIN CATHREA

I often wonder if it's luck or a vision of the future that allows some ski resorts to take off. I think in most cases it's luck. Countless resorts began as tiny operations with one small lift but some good terrain, and grew from those humble beginnings to become well-established players in the winter tourism industry.

Sun Peaks is a particularly good example of a hill that has smartly utilized the area surrounding its original lift. (Over the last 10 years, the new owners have invested more than \$250 million into the place.) And the addition of a third mountain has really put Sun Peaks on the "must do" list for all skiers and boarders. If you want to know what it feels like to be in Vail or Sun Valley, invest the time into driving to this resort and experience its trio of hills, all of which funnel into an exquisite mountain village. The drive from Edmonton has been made a lot easier as well with the twinning of the Yellowhead to Jasper and major improvements through Valemount and beyond.

Skiers arguably get more elbow room at Sun Peaks than anywhere else in Canada. By my admittedly unscientific calculations, if you take the number of skiers per day and divide that into the number of skiable acres, you're cruising the most unpopulated slopes anywhere. And the incredible snowfall and Sun

Peaks' premier grooming make the place even more attractive. The resort even has a unique policy of grooming the glades so there's corduroy and trees all rolled into one.

Each of the three mountains here has its own personality. The original Tod Mountain has steep and tough glades; Sundance is more of an intermediate mountain with long cruisers as well as steeps that require some serious navigation; and the newly opened Mt. Morrisey adds 17 runs accentuated by some very good wide-open cruisers. The runs break down to about 19 per cent expert, 61 per cent intermediate and 20 per cent novice—and even the novice runs, with some trails longer than eight kilometres, are long enough to give you a good workout. Sundance has an excellent terrain park and a sectioned-off race area. Children can visit the Kids' Centre with its magic carpet and top-notch ski school.

**MOST DAYS YOU CAN** even meet up with the hostess with the mostest, skiing director Nancy Greene Raine, at the top of the Sunburst Express chair and cruise the resort while she dispenses a few performance-enhancing tips and fun chitchat. (Which reminds me of one of my most embarrassing skiing moments: 25 years ago, I was competing in a Pontiac Cup Downhill at Fernie when I went careening off the course. I came to a sliding stop just at the treeline and slid into someone's boots. Totally pissed off at crashing, I started swearing at this "bitch" who was standing on the hill. After a short tirade, I looked up and saw Greene herself, one of my ski idols, standing there. "You need to look further ahead," she commented and skied calmly away.)

I talked to Raine a couple of days ago and asked her why she picked Sun Peaks as her permanent resi-

dence. She said there were three main reasons why she and her husband Al (onetime coach of the national ski team) decided on this particular resort. "The new owners confirmed they were going to make a major investment into a village

with a beautiful plan," she said, "and it was high-quality and very functional. We knew that the mountains had fantastic, almost unlimited potential to expand because of the nature of the slopes around the valley. But we also looked at its loca-

tion, halfway between Jasper and Vancouver. There is a huge volume of summer tourism that flows down that route. To be successful in the ski resort business, you have to be a year-round resort with on-hill amenities." ☐



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BY RICK OVERWATER

## The trouble with Jasey

Two winters ago, Jasey Jay Anderson was the alpine snowboarder to beat. There were few in the land of hardbooters who could touch him in GS, PGS or boardercross. He spent the bulk of the season sitting atop the FIS points standings. With the kind of momentum he was generating, it was hard not to picture the Mt. Tremblant local on the podium at the next Olympics.

Then the 2002 Olympics came and went with little mention of Anderson. He finished well down the list and few things, not even taking first at both the U.S and Canadian Nationals that followed the Olympics, could buoy his spirits. "Last year was horrible as far as results go," Anderson says emphatically. The bulk of his problems, he explains, came from equipment he just couldn't get dialed in. It was enough to make him cut back severely on the number of GS races he entered in the months following the Olympics. "Because I didn't have good GS equipment," he says, "I

ended up not doing as many [GS races] after the Olympics last year."

Instead, one of the things he did was focus on acquiring better gear, and maintaining it better as well. Talk to Anderson for an hour and you can't miss how focussed he's become about the quality of his equipment—in fact, he's downright anal about it. That's one of the big differences between alpine snowboarders and halfpipe fanatics: in a discipline where a hundredth of a second can mean standing on the podium or merely standing in the crowd looking at it, it's impossible to give your equipment too much thought. Anderson's solution was to part ways with Burton and hook up with a custom manufacturer that tweaks their boards especially for him. "They're awesome," he enthuses. "By far the best boards I've ridden."

The results seem to bear that out. "Out of five or six GS events I got three podiums," says Anderson, who currently ranks number one in the GS standings. And if that weren't enough reason for him to smile, Anderson's snowboardcross results should make things even sweeter. Anderson is pretty much the man to

themselves off a huge snowy ramp and perform a dizzying variety of inverts and rotations.

Fernie will have complete information about the event on its website, [www.skifernie.com](http://www.skifernie.com), at the beginning of March. One thing's for certain: you won't see any skintight one-piece suits on the slopes that weekend.

## Show your style

There's a big boarder event—the RCR Kokanee Halfpipe and Slopestyle competition—at Nakiska this weekend (March 1 and 2), and \$10,000 in prize money will be up for grabs. The halfpipe competition takes place on Saturday, with riders performing a variety of jumps and tricks. They'll all return on Sunday to show off their carving, grinding and big air styles. Both are great spectator events, since you can really get up close to the venue and cheer the competitors on. Best of all, it's free—all you need is your lift ticket.

## Mountin' on the mountains

According to a story on skinet.com, skiing is the sexiest sport on the planet. "Skiers like to take risks and they wiggle their tushes," is how sexologist Dr. Ruth puts it, capturing the natural synergy between skiing and sex. Others compare skiing to five hours of foreplay in fleece, noting that chairlifts add to the excitement as they double up the skiers and place them tightly together. Frustratingly, though, the report is unclear as to whether there were ménages à trois and swinging before the triple chair and high-speed quad were invented. ☺

beat in that area as well; he's number two in the World Cup standings. He'd be number one but another equipment issue—namely, board structure, the art of "graining" your base so it breaks suction on the snow—that he'd ignored in previous years came back to haunt him at Bad Gastein, Germany. After Anderson won the qualifiers in the morning, it began to snow, which completely changed the complexion of that particular race. ("I got off to a good start and then everyone just passed me like I was standing still," says Anderson. Needless to say, he is now meticulously focussing on that aspect of equipment maintenance as well.)

Over all, Anderson is positive about his prospects for the next season. This season is one for improvement and adjustment and everything is on track. Anderson has his eye on another shot at the Olympics, and the recent addition of a snowboardcross event has him excited. ☺

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BY HART GOLBECK

## Freestyle at Fernie

Fresh from hosting a successful World Cup Freestyle competition, Fernie Alpine Resort is continuing its high profile with an elite freestyle event from March 26 to 30. Unlike alpine ski racing in which courses are set with gates and the winner is simply the skier with the fastest time, freestyle requires competitors to choose their own lines through natural or manmade terrain. The skiers are judged on their choice of path and technique, with the highest points going to the entrants with the most aggressive style and those who select the more difficult lines.

There are many types of freestyle events, including big mountain free riding, slopestyle and big air. Fernie has fantastic freeriding terrain and its steep slopes and off-piste terrain are ideal for competitors looking to challenge themselves and each other. Slopestyle is similar to boarder competitions in which a portion of a hill is transformed by the addition of numerous types of jumps and rails—once again riders are judged on the fearlessness and uniqueness of their maneuvers. As for big air, the name speaks for itself: competitors launch

# The EASYRIDER Condition Report

## Local

Rabbit Hill - 70cm base, 6cm of new snow in the last 7 days, All lifts & runs open  
Snow Valley - 70cm base, 0cm of snow, All lifts open  
Sunridge - 70cm base, 0cm of new snow, 10 runs and 6 lifts open

## Alberta

Sunshine - 162cm base, 60cm of snow in the last 7 days, 12 lifts 94 runs open  
C.O.P - 100cm base, 0cm of new snow, All lifts open  
Lake Louise - 130cm base, 22cm of snow in the past 7 days, All lifts open  
Wintergreen - 55cm base, 0cm of snow  
Fortress - 112cm base, 22cm of new snow, 47/47 runs open  
Marmot/Jasper - 95cm base, 22cm of new snow, 72/75 runs 6/8 lifts  
Nakiska - 80cm base, 12cm of new snow, 4 lifts 32 runs  
Mt. Norquay - 125cm base, 6cm of snow in the past 7 days 25/28 runs, 5/5 lifts  
Castle Mt. - 183cm base, 62cm of snow in the past 8 days, 57/59 runs

## B.C

Whistler - 202cm base, 0cm of snow, Machine groomed  
Silver Star - 170cm base, 26cm of snow, 7 lifts and 99/100 runs open  
Big White - 191cm base, 21cm of new snow, 13/13 lifts and 111 runs open  
Apex - 135cm base, 31cm of snow, 4 lifts and 58 runs open  
Sun Peaks - 124cm base, 24cm of snow in the past 7 days, 9 lifts and 114 runs  
Fernie - 242cm base, 24cm of snow in the past 3 days, 10 lifts, 107 runs  
Kimberley - 108cm base, 14cm of snow in the past 3 days, 7 lifts, 67 runs  
Panorama - 272cm of snow all season, 8cm of new snow, 10 lifts and 95+ trails open  
Fairmont - 10cm of new snow in the past 3 days, All lifts and runs open  
Kicking Horse - 134cm base, 4cm of snow, 3/5 lifts & 73/78 runs open  
Red Mt. - 205cm base, 21cm of snow in the last 7 days 83/83 runs  
Powder Springs - 177cm base, 57cm of snow in the past 7 days, All lifts open

## U.S.A

Big Mt - 193cm base, 11cm of new snow, 8 lifts open  
49 North - 142cm base, 5cm of new snow, All lifts open  
Mt Spokane - 91cm base, 0cm of snow, 60% of lifts open  
Big Sky - 134cm base, 0cm of new snow, 17 lifts  
Red Lodge Mt - 205cm base, 5cm of new snow  
Schweitzer Mt - 182cm base, 0cm new snow, All trails open  
Lookout Pass - 165cm base, 0cm of new snow, All trails open  
Silver Mt Resort - 165cm base, 0cm of new snow, All lifts open

All conditions accurate as of Feb.26, 2003

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# Are you eating comfortably?

No? Then let's begin giving you some easy-to-prepare comfort-food recipes

By DAVID DICENZO

I'm sick of the cold. I guess it could be much worse—like, say, Badger, New Foundland—but still, extended stretches of frigid weather can get to a person. They tend to change your eating habits as well. I think what we crave is probably a product of both physiological and psychological needs, but whatever it is, I know that when the weather outside is frightful, I get a hankering for comfort food.

Everyone has different tastes, so that which comforts *my* soul might not have the same effect on you. That said, I'll offer a few different personal dishes that I would consider to be, you know, comforting. The best part is that they're insanely simple to make. There's something rewarding about preparing a wicked Sunday evening meal (although day will do) without destroying the kitchen.

I guess I can do this in courses, so let's start with roughage. I always love a salad with crisp, fresh veggies, but you can glam up greens rather easily, making them a little more exotic. Try some butterleaf lettuce, for instance. It has a rich texture that I really dig. For a simple vinaigrette, mix some extra virgin olive oil, vinegar (red wine or whatever you have in the larder), lemon juice, a touch of salt and some pepper. Now add a scoop of raspberry jam—honestly, it's delicious—and shake it up well. Top the butterleaf with some pan-fried nuts, be they walnut or pine, heated chèvre and the vinaigrette. I also read a description of a similar salad that used gorgonzola instead of goat cheese, candied walnuts, red onions and pomegranate seeds, all tossed in a red wine vinaigrette. To make the walnuts you heat them with oil,

sugar, Kahlua and a small amount of chili powder. Sprinkle with salt and bake. That's a little more elegant than the one I came up with, and sure, it's hardly lightning-fast in terms of prep, but it certainly sounds like it falls into the comfort category.

**WHEN I'M CHILLED** to the bone, I find that soup gives you the same feeling of being smothered in your favourite blanket. Just out of the dryer. It's better, actually—soup will warm you from the inside out. You absolutely cannot go wrong with a great carrot and ginger mix or a luxurious roasted garlic and potato purée, but I find something especially unique about

## FOOD

hot and sour soup. There are just so many flavours going on in the bowl at one time. Adhering to my recent trend in these columns of quoting culinary advice from family members, I called my brother Roger, who served me an awesome hot and sour soup when I was home for a visit a while back. The trick with hot and sour, I believe, is to get the right amount of heat. You want the burn to be the equivalent of a buddy coming over for a quick visit rather than the drunken houseguest who doesn't know when to call it quits for the night. Nothing worse than ruining upcoming courses because your mouth is on fire.

My brother's soup is quick and easy. You start with about eight cups of stock in a big pot. He swears by President's Choice condensed stock paste, which he says helps the broth turn out real well. It seems to work better than using cubes and it's faster than making your own from scratch. Bring the stock to a boil and add some very thinly sliced dried Chinese mushrooms (you have to hydrate them first by soaking them in water for a while) and a can of bamboo shoots. Turn it down to a gentle boil and then add about three tablespoons of soy sauce and three more of white vinegar. "When I make it, I add more vinegar and soy for flavour-

ing," Rog says. Hey, I agree—it's gotta have some punch. Add your tofu, also sliced thinly, like the shoots and 'shrooms, and then comes the heat—a bit of cayenne pepper or even some garlic chili paste, if you have it. Then mix a couple tablespoons of cornstarch with cold water and add that for thickening. That's another reason I like this soup: the velvety quality it gets from the starch. Let it boil away and when it's done, top it with some chopped green onion and maybe a tiny bit of sesame seed oil to round out the taste. Oh, yeah.

**SISTER-IN-LAW LEONA** (okay, get off my back) provided me with perhaps the most fitting recipe of the bunch by virtue of its name alone—comfort chicken. No-brainer including that one, eh? Also a simple dish to make, you start with about seven or eight pieces of chicken, salted and peppered. Brown them well in a pan/Dutch oven (vegetable oil, canola oil—use whatever you've got) and then take them out and put 'em aside. Leona throws in three bulbs (not pieces) of garlic and, it's important to note, leaves the skin on. (I'll explain later.) Sauté the garlic until brown and then sprinkle a few tablespoons of flour into the pot. You pop the chicken back in, cover the pan and put it in the oven for about 15 minutes at 400 degrees. After that, take the chicken out again and then you're back on top of the stove, needing to whisk in a cup of dry white wine and a cup of chicken stock. "Knowing me, I double that," says Leona, my main competition as our family's number-one gravy lover. Let it simmer for a minute or so and then add a pinch of salt and two tablespoons of butter. Pour that creamy concoction over the chicken and top it with fresh chopped parsley. One more thing. "You need a nice, thick, crusty bread," she says. "A nap, and you're set."

Remember the garlic? You can gleefully pop it out of the skin and smear it on that crusty bread. For a side, if you serve anything but smooth mashed potatoes, give yourself an F. ☺

### CONTINENTAL

**CILANTRO'S ON 111TH** (10322-111 St., 424-6182) Wide selection of dishes from kiwi mussels to blackened catfish or mini rack of lamb. \$\$

**DAVID'S** (8407 Argyle Rd., 468-1167) Specializing in Alberta beef dishes on the south of the town. Smoking in the lounge. \$\$

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**THE GRINDER** (10957-124 St., 453-1709) 20 years old but under new management.

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**NOODLE NOODLE** (10008-106 Ave., 422-6862) The best dim sum in Edmonton. Non-smoking. \$\$

**SHANGRI LA RESTAURANT** (14927-111 Ave., 487-6868) Authentic Chinese and Thai cuisine. Rice and noodle dishes, meat entrées, appetizers, desserts. \$\$

**XIAN SZECHUAN** (10080 - 178 St., 484-8883) Delicious selection of authentic Szechuan dishes. Non-smoking. \$\$

## DISH WEEKLY

96 St., 424-2486) The rock 'n' rollers choice. Try a spicy long donut with rice roll or a curried chicken platter, washed down with a fine sago concoction. Smoking. \$

**MAN'S CAFÉ** (12520-118 Ave., 452-3672) A super stop for a variety of tasty treats. Make sure to try the Oriental stirfry. Smoking. \$\$

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**RICHIE MILL BAR AND GRILL** (10171 Saskatchewan Dr., 431-1717) Century old field-stone walls create a cozy atmosphere in which to enjoy a variety of dishes or relax during happy hour 4-6 p.m. Smoking. \$\$-\$\$\$

**SIDETRACK CAFÉ** (10333-112 St., 421-1326) Whether you like succulent steak, decadent eggs Benedict in the morning or late night chicken

wings, the Sidetrack Café kitchen will do it for you. Smoking in the lounge. \$-\$\$

**TEAK ROOM** (16615-109 Ave., 484-0821) Enjoy a fine dining experience with gourmet dishes prepared by our award-winning chefs. Non-smoking. \$\$\$

**TURTLE CREEK CAFÉ** (8404-109 St., 433-4202) Continental-style bistro with good variety of dishes and pizza, stirfries, pasta and more. Non-smoking. \$\$\$

**EAST INDIAN**

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**VIANNIS TAVERNA RESTAURANT** (10444-82 Ave., 433-6768) Authentic Greek food, belly dancing, and the friendly staff create a fun and boisterous atmosphere. Non-smoking. \$\$

**IRISH PUB**

**CEILI'S** (10338-109 St., 426-5555) A great variety of pub food and drinks. Smoking. \$-\$\$

**THE DRUID** (11606 Jasper Ave., 454-9928) The best pub food, drinks and industry night in Edmonton. Features authentic Irish entrées and daily lunch specials. Smoking. \$-\$\$

**O'BYRNE'S IRISH PUB** (10616-Whyte Ave., 414-6766) We serve a variety of pub food, all handmade with care and pride. From our homemade fish 'n' chips to our near-famous Irish breakfast. Our menu changes daily, so please come in and indulge in the experience. Smoking. \$-\$\$

**SCRUFFY MURPHY'S IRISH PUB** (Whitemud Crossing, 4211-106 St., 485-1717) Traditional Irish fare plus pub favourites. Half-price appetizers during happy hour. Smoking. \$-\$\$

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**ZENARI'S ON 1ST** (10117-101 St., 425-6151) Enjoy eclectic Italian food in an intimate funky atmosphere. Dinner or drinks, featuring live jazz every weekend. Wheelchair accessible. Non-smoking. \$

**JAPANESE**

**FURASATO** (10012-82 Ave., 439-1335) Cozy restaurant featuring a choice selection of meals from the Land of the Rising Sun. Non-smoking. \$\$\$

**KYOTO** (10128-109 St., 420-1750; 8701-109 St., 414-6055) A varied selection of sushi & entrées. Try our tatami rooms. \$\$

**MIKADO** (10350-109 St., 425-8096) The oldest Japanese restaurant in Edmonton for a good reason. Non-smoking. \$

**NAGANO JAPANESE CUISINE** (10080-178 St., 487-8900) Authentic Japanese food. Extensive menu choices from sushi to pan fried dumplings and teriyaki beef or chicken. Open for lunch and dinner. \$\$



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**NORMAND'S** (11639A Jasper Ave., 482-2600) Whether you're craving a wild mushroom soup or have an appetite for wild game, we can fill your needs. It's a country-French fare with an Alberta accent. Smoking in the lounge. \$\$

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**EASTSIDE MARIO'S** (2104-99 St., 488-8938) All you can ask for in Italian cuisine. \$\$

**FIORÉ CANTINA ITALIANA** (8715-109 St., 439-8466) Good, affordable, restaurant off campus. Non-smoking. \$

**IL PORTICO** (10012-107 St., 424-0707) Trendy downtown restaurant with fresh imaginative dishes. Non-smoking. \$\$\$

**ITALIAN KITCHEN RESTAURANT** (69 Ave., 178 St., Callingham Mall, 489-5619) Relaxing Italian dining. From pastas such as fettuccine Alfredo to dishes such as steak Diane. Non-smoking. \$\$

**ITALIX RISTORANTE ITALIANO** (512 St. Albert Trail, St. Albert, 459-8090) Delicious homemade Italian food \$

**LA SPICA** (10133-125 St., 482-3100) In the heart of High Street. \$\$\$

**THE OLD SPAGHETTI FACTORY** (10220-103 St., 422-6088) Heaping plates of spaghetti served with our patented thick, tasty sauce. Non-smoking. \$\$

**PAPPA'S** (4702-118 Ave., 471-5749) A fine Italian family restaurant. Non-smoking. \$

**PICCOLINO BISTRO** (9112-142 St., 443-2110) Beautiful, uncomplicated Italian fare in an appealing environment. \$\$

**SICILIAN PASTA KITCHEN** (11239 Jasper Ave., 488-3838; 805 Saddleback Rd., 435-3868) Two great locations, one mission. Great Italian cuisine. \$

**SORRENTINO'S** (10844-95 St., 425-0960) In the heart of Little Italy, serves delicious authentic Italian fare. Non-smoking. \$\$

**SORRENTINO'S WHYTE AVENUE** (10612-82 Ave., Varscona Hotel, 474-9860) Authentic Italian cooking. Tantalizing appetizers, pizzas, calzones, pasta, sandwiches and entrées. Smoking in the lounge. \$

**THAT'S AROMA** (11010-101 St., 425-7335) The garlic specialists, offering fine Italian cuisine. \$

**TIN PAN ALLEY PASTA HOUSE & WINERY** (4804 Calgary Trail South, 702-2060) Pasta by day, party by night! Edmonton's hottest new restaurant for delicious and affordable pasta. Smoking in the lounge. \$

**KOREAN**

**KOREAN BUL-GO-GI** (8813-92 St., 466-2330) Authentic Korean style barbecue. Licensed & take-out. \$

**LATIN**

**VALPARAISO LATIN CANADIAN CLUB** (10816-95 St., 425-5338) Great Latino food! Great Latino music! Open Thursday, Friday and Saturday at 7 p.m., Sunday at 3 p.m.. Free tango lessons on Thursdays. \$

**LEBANESE**

**PARKALLEN RESTAURANT** (7018-109 St., 436-8080) Multiple-award winning restaurant and menu. Authentic Lebanese cuisine offered in an elegant atmosphere. Large extensive wine list with rare Lebanese and French classics. Reservations recommended. \$\$-\$\$\$

**SAHARA SANDS** (8120-101 St., 433-3337) Try the best of Lebanese and Mediterranean food. \$\$

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**TROPIKA** (6004 Calgary Trail S., 439-6699) Malaysian cuisine with eclectic style served for lunch & dinner. \$

**MEDITERRANEAN**

**VALENTINO'S RESTAURANT** (Bourbon Street, West Edmonton Mall, 444-3344) Valentino's offers great food. Steaks, gourmet pizzas and pasta, with a touch of Mediterranean cuisine. Smoking and non-smoking. \$-\$\$

**MEXICAN**

**JULIO'S BARRIO** (10450-82 Ave., 431-0774) Hearty dishes in a trendy neighbourhood, perfect for your next fiesta. Non-smoking. \$

**MONGOLIAN**

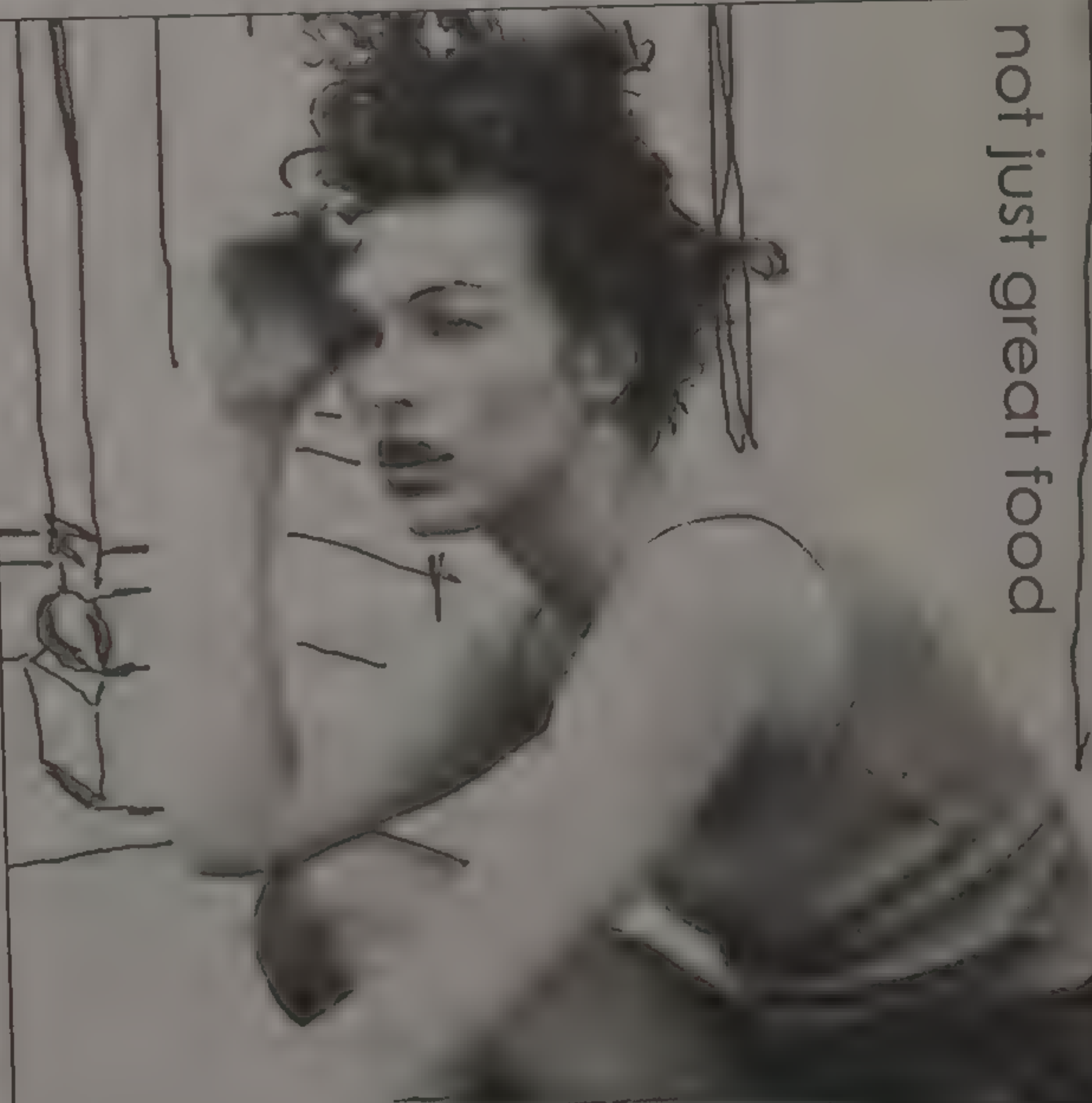
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Continued from page 5

## PIZZA

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**PARK LOUNGE & SPORTS BAR** (Franklin's Inn, 2016 Sherwood Dr., Sherwood Park, 467-1234) "More than worth the trip." Sherwood Park's best pizza for over 15 years. Unbelievable daily specials to complement our full menu! \$-\$\$

**PARKALLEN PIZZA** (8424-109 St., 430-4777) Multiple-award winning. Same owner/operator since 1986. Serving up Edmonton's finest pizza, Lebanese salad and donairs. \$-\$\$

**PHAROS PIZZA** (8708-109 St., 433-5205) World-famous pizza since 1970. Made with fresh ingredients and no preservatives. Try our Popeye—it's our speciality. We also offer small dishes for individuals. Non-smoking. \$

## PUBS

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**BREWSTERS** (11620-104 Ave., 482-4677) Extensive menu selection. 14 different types of beer brewed on site. Brewery tours available. Smoking. \$

**ELEPHANT & CASTLE** (3 locations: 103 St. & Whyte Ave.; Eaton Centre, 3rd Level; West Edmonton Mall near Entrance #8) Your comfort spot, with a great selection of British favourites—appetizers, burgers, salads and of course the finest British and Canadian beer and single-malt Scotch. Smoking in the lounge. \$

**GALLERY BAR** (16615-109 Ave., Mayfield Inn & Suites Hotel) Comfortable, cozy after-hours entertainment. '60s-'80s music at its very best Thur-Sat evenings. \$

**MARTINI'S BAR & GRILL** (9910-109 St., 424-7219) Enjoy our 25+ custom martinis, 15+ single-malt Scotch collection, evening steak sandwich specials and selection of craft beers all in an environment conducive to relaxation! Non-smoking restaurant. \$-\$\$

**NATHAN'S PUB & GRILL** (8930 Jasper Ave., 421-4446) Great food, large servings and value for your money. Smoking. \$

**NICHOLBY'S** (11066-156 St., 448-2255) Great, eclectic pub fare. Sandwiches, wings, appetizers. \$

**PUB PARADISE SPORTS BAR** (4225-118 Ave., 471-3526) Edmonton's only Caribbean and continental sports bar. Featuring 11 flavours of wings and the best jerk chicken in the city. Daily specials. Sun, Mon: WWF Wrestling Nite; Wed: karaoke; Fri: Caribbean Night; Sat: Party Nite. \$

**RED FOX PUB** (7230 Argyll Road, 465-7931) Our comfortable pub offers darts, pool tables coupled with a cozy fireplace in a relaxing setting. Sunday we offer happy hour all day, plus free pool. Non-smoking restaurant, smoking in the pub. \$

**THE SHERLOCK HOLMES PUBS** (10012-101A Ave., 8770-170 St., 10341-82 Ave., 5004-98 Ave.) For a taste of the good old times, come on in and try our British and continental menu. Recently revised with nearly 20 new dishes, we'll have something to tempt your tastebuds! Daily specials also offered. \$-\$\$

**THE WINDSOR BAR & GRILL** (11702-87 Ave., 433-7800) We are open for lunch and dinner and fun all the time. Pizza is our specialty. Prices and fun can't be beat! Smoking. \$

**YABBO'S BONEYARD/ THE LIBRARY** (11113-87 Ave., 439-4981) Our specialty is Saturday and Sunday brunch. We're open for lunch, dinner and after work, to unwind and have fun. Smoking. \$

## SEAFOOD

**LIGHTHOUSE CAFÉ** (7331-104 St., 433-0091; 5506 Tudor Glen Mkt, 460-2222) Our chefs prepare the freshest seafood in town. Lunch and dinner seven days a week. Patio, licensed. \$\$

**THOMAS' FISHERMEN'S GROTTO** (9624-76 Ave., 433-3905) Fine dining fish and seafood, featuring the seafood lover's feast for two. Brunch, lunch and dinner. Non-smoking. \$\$\$

## SPANISH

**LA TAPA RESTAURANTE & TAPA BAR** (10523-99 Ave., 424-8272) The only Tapa bar in Edmonton! Delicious cuisine from Spain in a casual atmosphere. Specializing in paella and sangria, 24 tapas available. Great menu. The only place to go for a taste of Spain. Smoking in the basement lounge. \$\$

## STEAK AND SEAFOOD

**MIRABELLE'S** (9929-109 St., 429-3055) One block north of the Legislative Building, this contemporary restaurant specializes in Alberta beef and seafood. Other choices include pasta dishes, lamb, buffalo, veal and fresh fish. The wine list offers a fine selection of wines by the glass or bottle. \$\$\$

**VON'S STEAK AND FISH HOUSE** (10309-81 Ave., 439-0041) Alberta beef at its best and great seafood too. Smoking. \$\$\$

## STEAKHOUSE

**HY'S** (10013-101A Ave., 424-4444) Great steaks in a great atmosphere. Non-smoking. \$\$-\$\$\$

**YEOMAN'S** (10030-107 St., 423-1511) The Beefeater's steakhouse. Smoking in the lounge. \$\$-\$\$\$

## TAPAS

**SAVOY** (10401-82 Ave., 438-0373) An ambient, upbeat restaurant lounge located in Old Strathcona that offers a late-night tapas menu (4pm-1am) along with a dinner menu & daily specials (4pm-10pm) using creative and quality ingredients. Smoking. \$\$

## THAI

**BANTHAI** (15726-100 Ave., 444-9345) Awarded certificate of authenticity by the Royal Thai Government with an atmosphere to match. Non-smoking. \$\$

**BUA THAI RESTAURANT** (10049-113 St., 482-2277) Thailand's distinct authentic cuisine of the new stylish restaurant in downtown Edmonton. \$\$\$

**THE KING AND I** (8208-107 St., 433-2222) The King is back! Amazing selection of dishes—spicy and flavourful. Good enough for the Rolling Stones. Non-smoking. \$\$\$

**KRUA WILAI THAI RESTAURANT** (Sterling Pl., 9940-106 St., 424-8303) Our cooks from Bangkok offer you the best and most authentic Thai food in Edmonton. Vegetarian menu available. Smoking. \$

**THAI ORCHID RESTAURANT** (4005 Gateway Blvd., 438-3344) Serving authentic Thai cuisine from 5pm-9:30pm. Western breakfast & lunch served from 7:30-2pm. Non-smoking. \$\$

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# EDUCATION

## EDUCATION

### A little learning is a lucrative thing

But we do students a disservice by claiming that landing a high-paying job is all an education is good for

By MICHAEL O'DONOVAN-ANDERSON

Teachers, as you may not know, complain a lot. There is, after all, a great deal to complain about, and teachers, being smarter (and having more flexible hours) than the average malcontent, fully exploit their opportunities. Class size (too high), pay (too low), culture (too little), the administration (too administrative), government (too corrupt), pay (still too low), vacation time (never you mind, I work hard!). Among favourite gripes, however, nothing comes close to students (too much to fit between parentheses).

Most of the griping is summed up ably by Dorothy Parker's comment "You can lead a horticulture, but you can't make her think." But some of the mutterings to which I am privy suggest something worse: students who cannot even be led to culture at all. Having taught philosophy, history of science and ancient Greek literature at schools from 400-student liberal arts colleges to Ivy League universities, I think I know what they mean.

I recall one student in particular who had done rather poorly on a writing assignment and had come to my office to talk me out of her

grade. I explained what I expected from such a paper, what was fruitful, what was unlikely to be so, and tried to get her to see the demand for thoughtful writing as a way to come to terms with issues that she cared about.

**Me:** Let's talk more about this paragraph. Why do you think that Antigone's obligation to her brother is the most important factor?

**Her:** Is that wrong? Did I lose points for that?

Clearly, something about this approach was deeply puzzling to her, and we replayed the same conversation until she suddenly realized what it was I was having trouble seeing. "You don't understand," she

#### EDUCATION

announced with a trumpish air. "I need this class to balance the GPA in my major." Well, why didn't she say so before?

**PERHAPS IT HAS ALWAYS** been thus. As I have just complained about my students to you, my colleagues complain to me and Augustine and Epictetus complain to us all. Poor Socrates tried dialogue after dialogue to teach philosophy to the budding politicians he attracted; all they wanted was rhetoric. But the present bout of chronic student malaise seems different and deserves more than nostalgic name-dropping. Why would it make sense to a student to argue for a grade she doesn't deserve in one class by citing her poor performance in another? What failure of education leads to the complaint (from one of my teaching

evaluations) that "he seemed to grade with some objective standard in mind"? And what accounts for the level of disdain necessary for a student to hand in, as his own, a photocopy of someone else's paper?

It's the economy, stupid, here and everywhere. When it comes to questions of the value of an education, we have gradually adopted a disturbingly anemic vocabulary. Discussing the benefits of education, the U.S. Department of Education mentions only the following: "higher earnings, better job opportunities, jobs that are less sensitive to general economic conditions, reduced reliance on welfare subsidies, increased participation in civic activities and greater productivity."

It's not that these claims are trumped up: higher education is the most predictive precursor of a long and lucrative career. So who can blame schools for using placement data, salary averages and tuition-to-earnings "value" to market and sell the education they offer? And why shouldn't parents also pay attention to this data in guiding their children toward certain schools or certain majors? The problem now, however, is that such economic standards have become increasingly central to students as well.

**ONE STUDY REPORTS** that more than 50 per cent of students chose their university because "graduates get good jobs" (a close second behind "very good academic reputation," at 54 per cent, and way ahead of the next reason, "size of school," at 34 per cent). And although a solid 60 per cent of students listed "to gain a general education and appre-

ciation of ideas" as one important reason in deciding to obtain a post-secondary degree (a number that has held relatively steady for the last 20 years), more of these students are in fact hoping to receive this "appreciation of ideas" through the study of business. Indeed, the business major is the only category of enrollment

that is rising—at the expense of law, medicine and all the humanities and sciences. This, I suppose, is due in large part to the fact that fully 75 per cent of students report that it is "essential or very important" to be very well off financially, up steadily from 39 per cent in 1970.

In response to the pressure on





# 2003 EDMONTONS MOST COMPREHENSIVE LEARNING FEATURE

universities to make their graduates immediately employable, increasingly they do. As a result the new philosophy of educational management—that universities function as businesses responsive to business needs—is quickly becoming a philosophy of education as well. When the university becomes continuous with the market, a centralized training ground for *homo economicus*, it is only a matter of time before education is viewed as a product like any other. Indeed, according to *Newsweek*, hundreds of institutions across North America offer free courses to alumni whose company is displeased with the training they received. Some—for instance, St. John Fisher College in New York—go so far as to offer refunds on any diploma that does not operate to the customer's satisfaction.

This is the Big Lie, expressed succinctly when, as a chemical engineering student, I asked the purpose of a particular assignment. "This will enable you," the professor intoned, "to make a lot of money."

**WHY IS THE PROMISE** that a university education will lead to a secure livelihood "The Big Lie"? It is, after all, true. Furthermore, a good job is a genuine good, a precondition for many of the goods of human life. Certainly, there is nothing wrong with promising (and designing a system to deliver) a practical and economically powerful education. A primarily vocational education is one important way of serving the economic and technical needs of a powerful nation. The problem arises with the notion of a liberal education. While it is true that a liberal education sometimes results in material comfort, it does not follow that liberal education is *for* material comfort.

In fact, the guiding principles of a university education often clash with its most widely advertised goal. Traditionally conceived as an institution insulated from the labour market, allowing its members freedom of thought and nonproductive exploration, the university houses mani-

fold disciplines, each aimed at inquiry of a distinct kind. Indeed, it is one of our culture's guiding maxims that an education consisting of such rarefied intellectual pursuits is unlikely to help one earn a living. What, after all, are you going to do with it?

Driven by the increasing tendency of universities to market themselves according to bottom-line concerns, teachers make a compromise between the students' vocational goals and the university's educational ends by using lucrative employment as a motivator for intellectual learning. But such sleights-of-mind end up substituting the external good of employment for the internal goods of a liberal education. The students don't know *why* they are learning any given subject because they haven't been taught the inherent value of that discipline in itself. This substitution is the essence of the Big Lie.

**IMAGINE THE FOLLOWING** scenario. A mother wishes to teach her daughter, Karen—an average little girl with a sweet tooth—to play the piano. She must practise a certain amount of time each day and perform in recitals. When she has practised a certain number of hours, or if a recital is especially good, she will be given some candy. Early on, Karen will almost certainly play because of the candy. Of course, candy has nothing to do with the internal rewards of playing the piano. But unless Karen is exceptionally gifted, if the only reasons she is given for playing are external, she may never feel the piano extending through her core or have the strangely religious experience of contacting an audience through living music.

Imagine, now, that Karen turns out to be a gifted musician and she wins a college scholarship in music. She understands that if she continues to get high recital evaluations, she will probably be able to earn a comfortable living as a pianist. But this arrangement comes at a price. In addition to her classes in performance technique, music theory and

music history, she must take a number of courses that will be relatively useless to this career: calculus, writing composition, ethics and analytic chemistry. She will be evaluated in these classes as in the rest and her performance will in part determine the course of her career. What's more, unless she maintains a certain minimum standard in these unrelated courses, her musical training will cease. But when her teachers and parents use Karen's music career to motivate her performance in chemistry

class ("You have to learn to calculate electron shells if you want to make a living playing piano"), is it any wonder that she sees it as a kind of threat?

When chemistry has been placed like an obstacle between a student and her career goals—a class that, insofar as it is not expected to have intrinsic worth, functions only as an obstacle—it's no surprise that she confronts the situation with some hostility. And perhaps she will look for a way around it. If all her reasons for taking chemistry are external,

*why shouldn't she cheat? If she will not cheat, what reasons will she give? Are they good reasons? Do your students know what it is they will get from music or literature or mathematics that makes it better than a pyramid scheme? Clearly not all of mine do, and every student who arrives in a university classroom thinking this way has been failed by the educational system that has for-*

SEE PAGE 29



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# Hot for teacher... and fellow students too!

"Sex schools" for adults are springing up across North America

By CHARLES DOWNEY

The notion of a "sex school" certainly conjures up a very different image of a teacher's pet. But while many couples look for ways to spice up their sex lives with sex manuals and videotapes, there are a few "sex schools" across North America that will provide you with hands-on instruction and live demonstrations.

One of the most popular of these classes is a one-to-three hour, \$150 (U.S.) class known as Frankly Speaking Sexuality Seminars. Most of the students, it turns out, are not sweaty, suspicious-looking men but average women eager to learn the finer points of oral and manual sexual techniques.

Organized and led by Lou Paget, a fortyish former administrator at Fox Film Studios in Hollywood, the seminar uses as teaching aids various sizes of erect rubber dildos (in black, white and mulatto) and tasty flavours of lubricants to give hands-on instruction in the art of delivering maximum pleasure. Paget also gives seminars for men, featuring lifelike rubber vaginas. She is also the author of the books *How to Be a Great Lover* and *How to Give Her Absolute Pleasure*. Her research

mostly came from interviews with other women who reported what had worked for them and felt good to their partners. Since 1993, about 6,500 women have taken the seminar. "No matter what age we are or how much experience we have, we all want to be great lovers," says Paget.

Other man-pleasing techniques in Paget's class include the "Basket Weave," the "Taffy-Pull" and a penis-manipulation technique known by the enticing title the "Penis Samba." Paget explains the

## EDUCATION

method: "Start with your hands down in front of you," she says, "thumbs pointing south. The wrists must be flexed away from you so you can twist, which is crucial to the maneuver. Hold the base of the penis, keeping your thumb against the shaft. Then move your hands up and down, use the twist and add some speed as you go."

While it may sound like nothing more than an awkward way to wring a chicken's neck, students report the Penis Samba is universally popular among men. But if that sounds hard, get a load (so to speak) of one of the more sophisticated skills Paget teaches—learning to apply a condom using only the lips and teeth. It's known, for mysterious reasons, as the Italian Method.

"The ladies' seminars, developed

by a woman for women, are designed to empower women," says Paget. "The seminars are not just about sexual intercourse because our sexuality creates life and love. And what can be more powerful?"

Paget's gentleman's seminars, meanwhile, were created to give men the knowledge women would most like them to have. She typically begins sessions by announcing, "Gentlemen, this is information ladies would love for you to know, not that you should know or are supposed to know, but if we could tell you, these are the things we would love for you to know."

The class also debunks some common myths about male anatomy—for instance, the average size of the human penis is *not* the oft-mentioned eight inches but a scant five and one-quarter inches. And despite rumours to the contrary, most men really *do* love it when women play with their testicles. And just a fun fact for you calorie-watchers—ejaculate contains around six calories per teaspoon.

**MEN WHO WANT** to enhance their intimate skills can sign up for a weekend seminar known as DEMO, or Demonstration of Extended Massive Orgasm, which is designed to enable graduates to reach a one-hour orgasm. "Most men who take our seminar don't even know where the clitoris is located on the female body," says Steve Bodansky, who has a Ph.D. in sensuality from More



University. "If they do know, they don't know how to touch it."

According to Bodansky, the class teaches students the locations of the most sensitive parts of the clitoris, which parts to touch for how long and when to stop so the woman is held just before the point of orgasm. "Specific areas of the clitoris are more sensitive than others," he explains,

"so the instruction teaches guys what signs to recognize in his partner so he will know when to stop, how long to stop and when to start again."

Other basic instruction includes TLC, a "basic lab" on touching your partner all over. Nudity is optional; some take the seminar in their

SEE PAGE 29

So, you want to work in the entertainment industry. Well, that means you are going to need an education. But where do you go to learn the skills you will require to become an independent filmmaker, a 3D animator or a game designer? Toronto? Los Angeles? New York? Try Vancouver and the Ai Center for Digital Imaging and Sound (CDIS).

With a 25-year history, CDIS has worked hard gain an international reputation for providing an entertainment technology education that leaves no aspect uncovered. According to Kari Fraser, program advisor for the facility, CDIS is one of Canada's premier training institutions and has an impressive list of programs that includes digital media, recording arts, animation, digital film, e-mar-

keting, visual effects and netcasting.

"The entertainment industry is continually changing and CDIS has managed to stay on top of these changes. While some institutions offer an education largely based on theory, we add a hands-on, practical component that gives our students an education with a lot of breathe and depth," Fraser says.

Boasting an 80 per cent employ-

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ment rate for grads, the CDIS formula seems to be working.

"It is important to stay in line with what the industry is doing. High costs once meant filmmaking was an elite occupation," says Fraser. "The digital revolution has changed every-

thing and digital video is now one of the most powerful tools an independent filmmaker has at their disposal. Steven Soderbergh used a Canon XL1 Super digital camera to film his new movie *Full Frontal*. Students in the Digital Film Program at CDIS have an opportunity to work directly with the equipment that is considered an industry standard, like the Canon XL1 Super."

They also gain a foundation in the film production techniques, equipment, positions and protocols necessary to work as entry-level crew members on film, video or television location shoots. The program prepares students for work as non-linear digital editors, for further training in the Independent Filmmaker and Independent Netcaster Production programs and suites

those pursuing their own creative or entrepreneurial vision.

According to Fraser, "Training includes non-linear editing and introduction techniques using various software packages. Students build a solid foundation in the equipment, procedures and theory of modern film and video production."

This encompasses the entire production process—from acting as crew members on shoots to the post-production process where students edit and composite on professional non-linear stations.

"This," Fraser says, "helps make an easy transition for students to go from school to the industry once they have graduated. They encounter no real surprises because they have worked with the equipment and technology that is a stan-

dard for the industry. Our students have also the benefit of learning in an environment that fosters creativity. CDIS is open 24 hours a day, seven days a week and allows for a lot of free access time. Students in the Digital Film Program also have the opportunity to access audio engineers from within the Music and Recording Arts program or actors from the Vancouver Actors Studio for their projects. It teaches them to network while giving them access to the people and equipment they will be relying on in a real job."

All of this sets a foundation for a well-rounded and state-of-the-art education like no other.

"We are very proud of what CDIS has to offer and our students can be proud of the education they are receiving."

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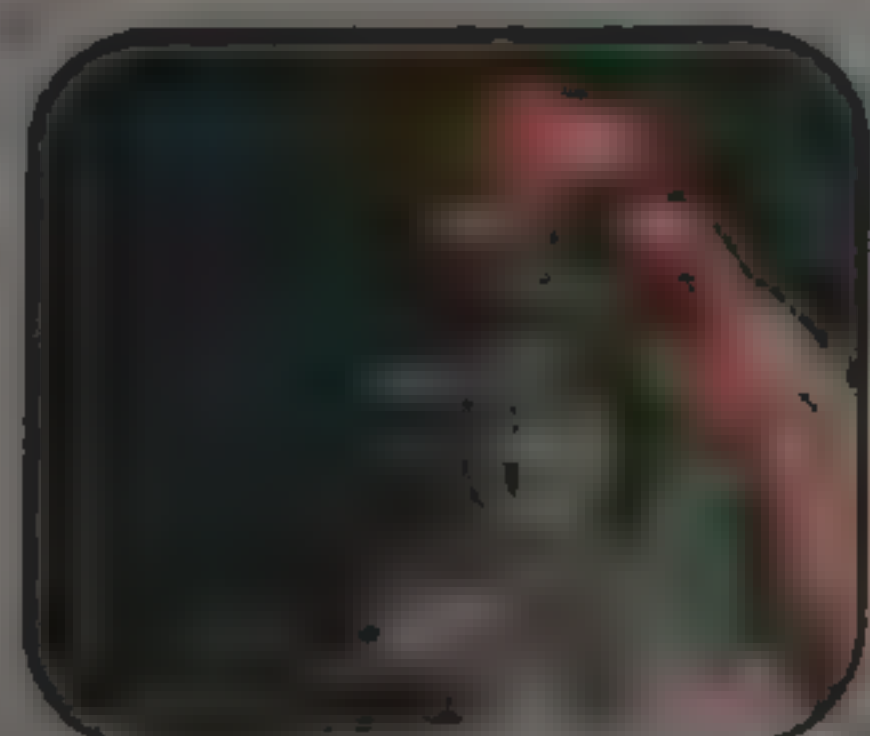
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# Teacher of the Khmer award

Cambodian post-grad institution helps nation recover from Pol Pot's violently anti-intellectual regime

BY SARAH MURRAY

"Dear director, I am so happy that you have established the Centre for Khmer Studies," writes 22-year-old Haun So Pheap, a young Cambodian. "It's the best idea in order to departing the population of Cambodia from ignorance."

The English may need a little fine-tuning, but the sentiment behind it is sharp as a knife. For as this cash-strapped country emerges from the devastation wreaked by the Khmer Rouge—under whose brutal 1975-1979 regime, nearly two million people died—Cambodians are increasingly hungry for learning.

Helping satisfy this hunger is the Centre for Khmer Studies, an institution that opened its doors earlier this year in the northern town of Siem Reap. Set in a charming 1940s building, the peaceful library at the

CKS—The first academic public library outside the capital, Phnom Penh—attracts a growing number of local students every day and last year, The Centre won honourable mention in the VNESCO Asia Pacific Heritage Awards for culture heritage conservation. The centre is attracting the attention of international donors and its location near Angkor (the extraordinary temple complex built under the Khmer empire

## EDUCATION

between the 9th and 14th centuries) means it will also be a focus for international archaeologists and scholars.

"It's a new facility, a new building and money for education that the state doesn't spend," says Socheat Beng Hong Khemro, a Khmer academic who helped set up the CKS. "And the scholarship program is very important because the government has no ability to establish anything similar."

Philippe Peycam, the energetic Frenchman who is the centre's director, is passionate about the project. When he arrived in the autumn of 1999 after four years working in Vietnam, he and several other aca-

demics started to investigate how to go about establishing a new educational institution in a country so clearly lacking in resources. A location was a priority and a site was found at Wat Damnak, a monastery in Siem Reap. "We were struck by the symbolism of the place," says Peycam. "Not only was it one of the area's most important monasteries but it also had a strong tradition of education—and it had been badly damaged by the Khmer Rouge. It was the natural choice."

WHILE CAMBODIA has a number of higher educational institutions, little was available for scholars beyond the post-graduate level. The country's education policy lacked coherence and there was little co-operation between the various educational institutions, each of which operated under the auspices of a different government ministry. But the centre hopes to link these institutions by establishing an international consortium of universities whose partners will include the main Cambodian universities—the Royal University of Fine Arts and the University of Phnom Penh. While it will not provide degrees, the CKS will organize programs in conjunction with these universities covering



every aspect of Khmer studies, from religion, philosophy and literature to urban studies and anthropology.

Such a broad remit is far from the initial aims of the centre, which was conceived to support the World Monuments Fund's Preah Khan restoration project at Angkor. "The original emphasis was on training Cambodian architects and historians so that a small restoration team could work on the site indefinitely," says Bonnie Burnham, president of the WMF, out of whose 1999 conference the idea for the CKS emerged. "But since then, the agenda has been significantly expanded."

For while Angkor is a site of phenomenal importance, a balance needs to be redressed. Angkor attracts

foreign scholars, international restoration teams and millions of dollars, and overseas support for education in Cambodia tends to reflect this. At the Royal University of Fine Arts, for example, grants from UNESCO support the faculties of architecture and archeology, but not the plastic arts, dance or music. "Many of the foreign-funded projects on higher education are oriented toward the preservation of Angkor," says Peycam. "And many felt that the participation and resources of all these foreign institutions should not be limited to supporting another purely Angkor-based project."

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hard to underestimate. The French, who established a colony in "Cambodge" in 1863, were passionate about Angkor, which they "discovered" in the 1860s. In the years that followed, teams of French scholars busied themselves with documenting the country's past and researching the history of the great stones. But while the French fostered the development of arts and crafts in Cambodia, it was in Vietnam that they focussed attention on building an academic life, establishing a university in Hanoi in 1911 that offered courses in areas such as law, medicine and economics. Vietnamese were brought in to run the Cambodian administration and little effort was made to establish a sustainable education system for Khmers.

"The French did some important things," says Peycam. "They built roads, restored the temples and initiated a revival of Buddhism independent from Thai influence. But their contribution to the development of an emerging Khmer intelligentsia was limited."

**DAVID CHANDLER**, a leading authority on modern Cambodian history and the CKS's senior advisor, agrees. "The French were never very serious about education in Indochina beyond a certain level," he says. "I think they felt that high school graduates, when and if they occurred, would be overqualified for the jobs available to local people and therefore (and here they were correct) susceptible to politics and nationalism. This is just what happened in Cambodia. Lycée Sisowath opened in the 1930s and soon

became the focus of the Cambodian nationalist movement."

The French left Cambodia in 1953 and in the wake of independence, money flooded into the country, largely due to King Norodom Sihanouk's ability to charm the world's leaders. In the 1960s, he set about building universities and schools across the country with funds from foreign friends. The Russians were particular favourites, and not only was the Institute of Technology in Phnom Penh built with Soviet rubles, but teams of Russians were also shipped in to teach.

The 1970s were black years for Cambodia. Intellectuals were the first group targeted by Pol Pot's brutal regime and by the end of the decade, the country's educational infrastructure had been largely destroyed. Thankfully those days are over. And the creation of the CKS is well-timed. For as years of isolation and internal conflict make way for peace and a new mood of internationalism, Cambodians are again thinking about education. Posters advertising foreign language classes, computer training and business courses can be seen all over Phnom Penh. Between 1985 and 1996, higher education enrollment jumped from 2,357 to 13,465, according to research conducted for the Cambodian government and the World Bank by Zhang Minxuan.

Despite progress on education, however, Khemro believes obstacles remain to the emergence of the kind lively intellectual debate the centre wants to foster. "In Cambodia there's a tradition of respect," says Khemro. "In meetings you rarely see

someone who's in a lower position or of a lower educational level argue with their senior. It's not good, but that's how Cambodia operates."

He believes that contact between foreign and Khmer students will help change such attitudes. Through its newsletter and a website, the CKS wants to put those interested in Khmer studies outside the country in touch with their counterparts at home and abroad and help establish scholarships to enable Khmer academics study overseas. With the

World Monuments Fund as the founding donor, organizations such as the Luce and Rockefeller foundations and private donors are supporting some of these programs. "Thanks to the WMF support, the centre has emerged as a visible independent institution, enabling foundations to want to be involved," says Peycam.

**THE LUCE FOUNDATION** is funding a program normally only open to U.S. citizens but adapted so that Americans studying in Cambodia

will be twinned with Khmer students. A three-year grant from the Rockefeller foundation will facilitate research programs into the pre-Angkorian field, Khmer vernacular architecture and urban anthropology. The library is also developing a collection of modern Khmer literature as well as audio-visual materials, CD's and CD-ROM's, cassettes and videotapes.

The CKS's directors have high

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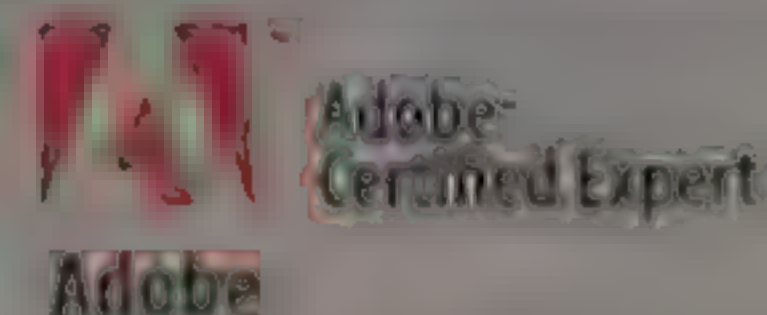
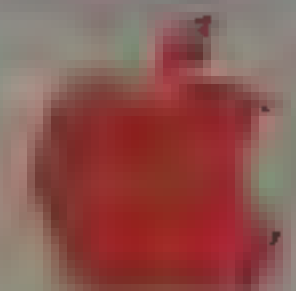
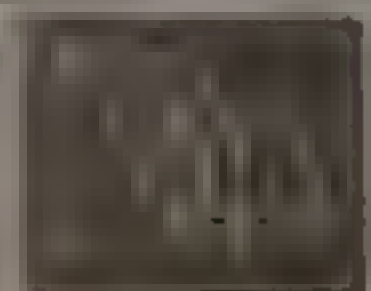
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### Lucrative Thing

Continued from page 23

gotten its essential purpose.

IT IS NOT ONLY STUDENTS, but also teachers and the disciplines themselves who suffer the effects of the Big Lie. Once the primary good of any enterprise has been determined, coherence demands that the practices within it be related to that primary good. Thus have the arts and humanities been called upon to detail their contribution to the primary good of gainful employment. We all know the familiar answers: English teaches people to write, philosophy teaches "applied ethics" or logic, and music, we are told, makes you better at math.

What is so disturbing to me about these stock answers is that they make what are in fact ends in themselves into mere means to "higher" ends. When an English professor, for example, attempts to shape her discipline into a means to employment, she has no choice but to recast the reading of Chaucer and the writing of personal essays as steps on the road toward corporate business deals and company memos. But of course, few professors ever face this tension with the directness it deserves. Instead, they unknowingly participate in the Big Lie by blithely continuing to teach as if nothing in contemporary liberal arts had changed. And this bait-and-switch only leaves our students more upset and confused.

### Sex Ed for Adults

Continued from page 24

underwear while others remain fully dressed.

"Another way to think of an extended orgasm is controlling your lover's nervous system," says Bodansky who, with his wife Vera performs the technique while their students observe. Because the brain can be the most erotic organ of all, Bodansky also offers a couples' weekend on communication that explores verbal and non-verbal communication, intentions, attention, voice intonation, evasion, communication bridges and successfully getting important information across to your partner. (And presumably, how to do all that while you're preoccupied with your one-hour orgasm.)

YET ANOTHER WAY men can learn more about the female anatomy is by reading *Your Guy's Guide to Gynecology*, a tome penned by board-certified

gynecologists Bruce Bekker and Udo Wahn. "Most guys don't know a Pap smear from a reindeer and think a vulva is a Swedish sports sedan," says Bekker, who's obviously a fan of the one-liner.

IF YOU BELIEVE that the goal of thinking is to write a contract to protect a client's interests, a program to avoid Y2K mishaps or an efficient manufacturing scheme for stick-pin production, then—by all means—clearly proclaim it so. If, however, you hope to help your students step outside of their belief structure, think beyond the known or expected, question their own viewpoint and see from someone else's, then don't talk of jobs but about the beauty and meaning of learning to think for oneself.

If the ultimate aim of education is to encourage human flourishing, the arts and sciences must embody a vision of human life that transcends the economic. If we are true to this vision, we all have a great deal to gain. But if we refuse to see and convey the distinct fruits of each discipline, our students will never learn to savour them and we shouldn't be surprised when they drag through classes, calculating their GPAs like so many income tax statements. ☐

tified gynecologists Bruce Bekker and Udo Wahn. "Most guys don't know a Pap smear from a reindeer and think a vulva is a Swedish sports sedan," says Bekker, who's obviously a fan of the one-liner.

Much of the information for the book was gleaned from frequently asked questions in a class for men, "PMS, The Menopause and You," which Bekker used to teach. "Nothing—not even erotic sexual techniques—is more important in male-female relationships than good communication and understanding," Bekker says. "A man's partner's reproductive health affects him and should be his first concern if he wants to be a good lover. For instance, if a woman suffers from a disorder known as endometriosis, she may be unable to make love at all because of the pain. But most guys would rather join the witness relocation program than learn about PMS or gynecological difficulties."

And no sex instruction or seminar can get around that. ☐

### Cambodia

Continued from page 27

ambitions for its future. It is hoped that the centre—registered as a non-governmental organization in Cambodia and as a non-profit organization in the U.S.—will eventually become a member of the Council of American Overseas Research Centres, making it eligible for U.S. federal financial support. And by remaining

an international structure, it wants to encourage co-operation with others such as the European Union and the Japanese government.

There is plenty of work to be done. But given that just a few years ago the CKS was little more than a collection of derelict buildings and an ambitious idea, the progress that's been made so far is impressive. "It got off to a very exciting start," says Chandler, "and in two years it's come a very long way." ☐

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# MUSIC



## Hard-boiled wonderland

Florida punks Hot Water Music throw all *Caution* to the winds

BY PHIL DUPERRON

Thanks to the tenacious booking practices of New City, Edmontonians will finally get a chance to see Florida's Hot Water Music without having to travel to Vancouver. Only two Canadian dates were slated for their tour in support of *Caution*, their latest disc on powerhouse punk label Epitaph. But a couple of days off and offers of flights in and out of frosty Edmonton prompted the band to add us to their schedule. "I was kinda floored by the whole thing," admits bassist Jason Black, "but you gotta jump on the opportunity when you get it."

Hot Water Music started on the road this year opening for Sparta and Glassjaw, so the chance to headline their first show in our fine city was too alluring to resist. "It'll be nice to sort of stretch our legs, play a full set and get out of the super-big club thing," says Black over the phone from San Diego. Although he misses home, Black says playing live is still his favourite part of being in a band and it helps keep things fun. "It definitely keeps developing every year into something kind of different," he says. "We get an opportunity to go to a different country or [on] a different kind of tour, so it's one of those things that keeps itself interesting. There's always a point and time on a tour where you're saying, 'Ah it's the same old thing,' y'know? But I would rather have the tour be the

same old boring thing than, say, sit in an office."

*Caution* is the band's second disc for Epitaph, and Black says it's a match made in heaven. "We're pretty much friends with everyone who works over there now," he says. "That can get a little dangerous with business stuff, but it hasn't seemed to have any ill effects so far. They're a good label. We're happy with them at this point and where we are as a band."

Punk's current popularity offers great opportunities for bands like Hot Water Music to tour and do well financially, but the irony of punk suddenly becoming commercial

### PREVIEW PUNK

isn't lost on Black. Of course HWM have been around longer than the new rainbow-haired upstarts, and their music has more substance and honesty, which further separates them from the Gap-punk crowd.

"It's kind of weird," says Black. "I was talking to the guys from Glassjaw a couple days ago, and they've been around for longer than we have. It's one of those things where you look out at the crowd and you're like, 'I don't really know if I have anything in common with these people.' You know what mean? Hopefully sooner rather than later most of that stuff will sort of wane. I mean, it's become such a trend now, it's not going to stick around."

**THE RUNAWAY SUCCESS** of the Van's Warped Tour is a perfect example of punk's irreverent attitude being turned in upon itself. "It is funny to me," Black says, "to watch people run around and rant

and rave about how punk they are when we're on a tour sponsored by Pepsi or whatever. We've done the Warped Tour too, but we kind of try to stay off the soapbox. It's a trippin' man, I'll tell you that."

Black doesn't hesitate, however, to clamber up onto that soapbox to deride the current sabre-rattling in George W. Bush and his cronies in Washington. "It just keeps getting more and more out of hand," Black says about the situation with Iraq. "It just seems like such a nonsensical mess. I can't even get my head around it." Being from Florida, the state whose controversial voting counting methods essentially handed Dubya the presidency, Black finds it hard to hide his distaste for the current regime—er, government. "He's not supposed to be president anyway," he says. "The only thing I can hope for is he fucks everything up enough that he won't get re-elected. Public opinion's finally starting to wane because he hasn't done shit for the economy."

Like many people, Black sees bringing the war on terrorism to Iraq right now is a blatant smokescreen to divert people's attention from troubles on the home front. "A plan that could very well spell disaster down the road. That's the thing," says Black. "If September never happened, this definitely wouldn't be passable by any stretch of the imagination. I wish people would realize that this kind of action is what brought September 11 around in the first place. It's completely unjustified terrorism on the part of the U.S." ☐

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## MUSIC



## Your Vriend and ours

Ann Vriend puts all her musical threads together in *Soul Unravelling*

BY DAN RUBINSTEIN

Ann Vriend has looked at the music world from both sides now. She's spent a lot of time in New York City lately, working with a big-league producer named Leo Sacks who has links to Sony's Legacy label. Sacks has been shopping around Vriend's songwriting and singing skills, trying to help her land a major record deal. But when her contract with Sacks expired, Vriend was the one who was in no rush to renew it. The 26-year-old Edmontonian wanted to make an independent album before getting "tied up" with all that. "I didn't want to have nothing in my hands forever," she says, "and a record deal isn't necessarily the pot of gold at the end of the rainbow."

Parlaying some of her winnings from last year's "Get Heard" contest at the Sidetrack into the project, Vriend set deadlines for herself and recorded her debut CD, *Soul Unravelling*, an eclectic collection of introspective piano- and vocal-driven ballads. After getting the finished disc in her hands in January, she spent a week in Nashville at the Folk Alliance conference, a trip that was another part of her Sidetrack loot-bag. In Nashville she joined a group of Alberta musicians (including locals Corb Lund, Maria Dunn, Paul Bellows and Jen Kraatz) who were performing nightly showcases outside the official conference schedule. "We tried to get people to come to our room to watch us," says Vriend, "but there were a lot of rooms. There were a lot of people trying to do exactly what we were doing."

Although she relishes the freedom of being an indie artist and has

heard many horror stories about musicians being burned by the industry, Vriend has decided to keep both doors open. She's negotiating a new contract with Sacks and stopped in New York after Nashville to record some more demos—but she's also setting up shows to support her new album and trying to line up some summer festival gigs. "This is my immediate, independent career," she says, calling the *Vue* office on her producer's cellphone because, even though she's getting to the point where she can't do her job without one, it seems kinda sad that she has to get one. "It's a gamble," Vriend says about this down-home, DIY approach, "but it always is. And it means I can do things for real."

**SOUL UNRAVELLING** is certainly real. Calling the album a "personal journey" but unhappy about resorting to that cliché to describe it, Vriend writes clever lyrics (like "The diner has

the dinner/The club has the beat/The bed has the rhythm of sighs and thighs and heat" from "The Only Living Girl in New York"). She sings soaring, emotional songs about confusion, about the racing pace of life, about changing weather and changing moods, about the creative process itself—and about moments of grace. "A lot of my writing comes out of what I'm experiencing," she says, "and a lot times I'm confused."

Musically, too, the record is confused, but in a good way. It's a diverse mix of pop, jazz, folk, rock and soul, with just a hint of reggae. And it doesn't really sound like much of the music being made in Edmonton these days, although the cover art was shot in the distinctive Garneau Theatre. "I look the retro look of it," explains Vriend, "and I work next door at Pharos Pizza, so I know all the people there." ☺

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## MUSIC



## music notes

BY PHIL DUPERRON

### Got my Mojah workin'

**The Truth and Rights Reggae Review • Urban Lounge • Thu, Feb 27** Like the balmy winds of a chinnook, something warm and pure is coming to town. Long before Garry Lowe and Mojah made it big with Big Sugar they played straight-up reggae in a band called Truth and Rights. "Right now the Big Sugar crew is on a little break preparing for the new album," says Mojah in his sunny

Jamaican accent. "So me and Garry got bored and we decided to put the old group back together."

He had no problem tracking down his old bandmates in Toronto or convincing them that a reggae reunion was in order. "Man, let me tell you," he says, "from the minute the idea came up, every individual in the unit that we come to with it was excited. We continue to be excited because it's a good thing, my friend. It's beautiful. You know the message never changes—it's all love."

Right now, Mojah is on the road somewhere between Winnipeg and Saskatoon but he doesn't let the bleak landscape get him down. "Well," he chuckles, "it's flat and cold, so we're coming with some heat to hopefully warm you guys up—you ready for it? Back in the day we used to talk about how we were against war and anything that is not good for human beings and we still

do that. Some of those messages we be coming with. We also cover the full spectrum of reggae. The old, new, ska, rocksteady, reggae, dance hall—and we're coming with some veterans, you know, man? We're coming with that type of ammunition for ya. It will be definitely hot. I just hope you're ready."

### "Lipstick" traces

**Veal • With Our Mercury • Seedy's • Thu, Feb 27** (broadcast live on *Smilin' Jay's Happy Hour* at 8:30pm on CJSR-FM 88.5) When Veal decided to shoot a video for "I Hate Your Lipstick," the first single from their upcoming album, they first had to decide where to shoot it. Not what location, but what city. You see, they're kind of all over the map these days—literally. Frontman Luke Doucet lives in Toronto, drummer Chang has his place in Winnipeg and then there's

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the latest addition, Edmonton's own Nik Kozub, on bass. And Nik's got too much on the go with his own recording studio to move out east. So practical considerations demanded that Veal will convene here in E-Town. "Edmonton is our second-biggest market," says Kozub. "Aside from Toronto, this is where we do best and it's a lot cheaper than filming in Toronto."

Originally released as a seven-inch single earlier this year, "I Hate Your Lipstick" will be on the new full-length, *The Embattled Hearts*, scheduled for release on Six Shooter Records in April. Both were recorded last year at Greenhouse Studios in Vancouver with producer Steven Drake. "It's really live-sounding," says Kozub. "We had all the amps and drums in one room and we just cranked it up and played like we were playing live. No headphones or anything." For added authenticity, the entire project was recorded on analog tape. While Kozub doesn't have anything against digital recording, he sounds fiercely proud when he declares, "The seven-inch has never touched the zeroes and ones."

#### Cool Keith

**Falcon Hawk • With the Dojo Workhorse • Seedy's • Fri, Feb 28** Kara Keith was sweet and even a little saucy during our interview earlier this week, but we've missed out on the full-on sexy, come-to-bed-sugar approach Keith has occasionally let fly under pressure. "I have this weird thing where I get really sexy when I'm nervous," she says, "like it's this weird defense mechanism. So, my first interview—way back when I was this cute little girl and I was on MuchMusic with Terry David Mulligan—oh my God, I was so excited 'til I saw it and I was, like, basically trying to fuck him! I've been trying to tone that down 'cause I've done it again in other interviews."

Keyboard skills honed by eight hours of Chopin études a day got her into the MuchMusic spotlight, but her career was cut short by a serious bout of tendonitis. "There's this music injury clinic that exists in Canada," she says, breaking suddenly into helpless laughter before collecting herself and carrying on. "Like, there's these people walking around all crippled and all the drummers are deaf and it's really weird."

As our interview unfolds, though, Keith proves there's more to her than nervous laughs and compulsive flirting. She began writing her own music while in the clinic and found herself moving in a new creative direction. Subsequently, she immersed herself in Calgary's indie music scene, playing first with the Earthquake Pills and then K-Jet before settling down to her own work. Struggling with synthesizers and other tricks didn't work, but she soon acquired some human talent and, with the help of Chixdiggit! member and owner of Sundae Sound Dave Alcock, she recorded her first solo project, *The Loved Years*.

"People just came out of the woodwork," she says. "Like, playing on this album and then I kind of by accident had this band together

'cause they wanted to play. I thought that was really cool and named it something cause it was something more than me." And so flies Falcon Hawk. —JENNY FENIAK

#### Beat crazy!

**Dave Wakeling's The English Beat • With Mad Bomber Society • Red's • Sat, Mar 1** Okay, this gig is going to require a little explanation. Technically, the old-school rude boys from Birmingham, England originally called the Beat broke up in 1982, but singer/songwriter Dave Wakeling has kept their spirit alive. After the original split, Wakeling and Rankin' Roger formed the group General Public while the other half hooked up with singer Roland Gift and emerged as the Fine Young Cannibals. Since then, Wakeling has been touring from his home base in Los Angeles, playing a selection of material evenly drawn from his days with the Beat (including seminal hits like "Mirror in the Bathroom"), tunes from General Public's mid-'80s heyday and a bunch of his own more recent work.

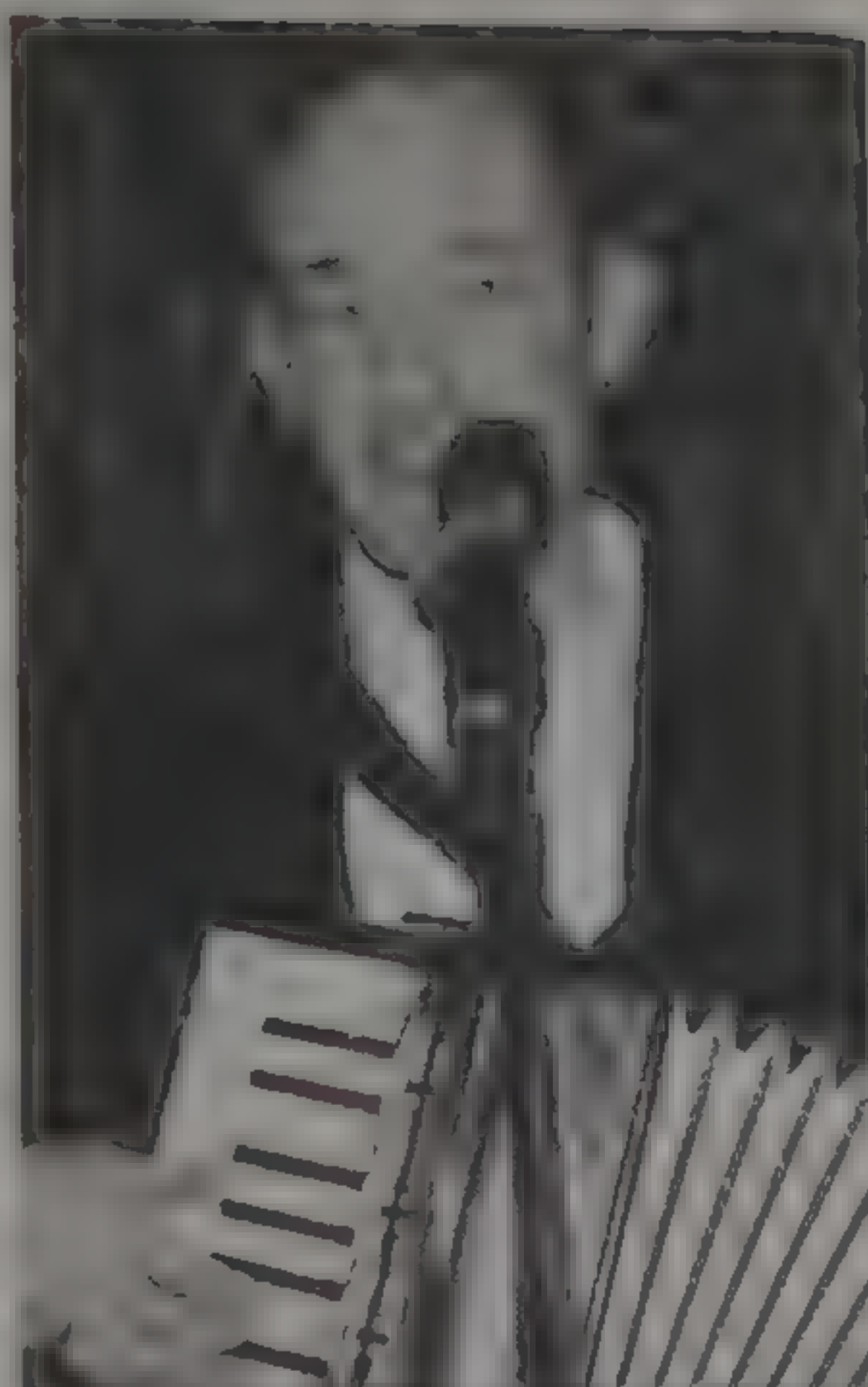
Wakeling's been touring and playing regular shows for more than 20 years but somehow that grueling lifestyle has made him centred instead of cynical. "I get a balance between having a real life at home and my rock 'n' roll life on the road," he explains in his appealingly thick accent. "I go out and tour for about three weeks, and that way I don't get burnt out, I don't get road fever and I don't, luckily, ever have to get onstage and just go through the motions, you know? I've got enough energy that I can do three weeks of shows and mean it—which is important. It's a bloody long way to come to pretend." —JENNY FENIAK

#### Method rhythm

**Method Records Showcase • With Stillframe, Fractal Pattern, Our Mercury and Hills Have Eyes • Stars • Sat, Mar 1** For a new band, nothing is quite as exciting as putting out your first disc. Finally people can take home the fruits of your labours and hear for themselves what you're on about.

The guys from Stillframe are eager to share their feeling of victory now that their debut recording, a self-titled EP, is coming out on Edmonton's newest indie label, Method Records. They crowd around the table of a coffee shop to express their amazement at having made it this far. Drummer Kelvin Cech might show up late, but he doesn't waste any time summing up the band's feelings. "It's one of our greatest accomplishments so far," he says. "To actually have a CD—that just blows my mind."

Stillframe are a group first and foremost—there is no bandleader or spokesperson. They write the songs together, using their common strengths and musical differences to come up with engaging, emotionally-driven tunes. They all share vocal duties, building strong harmonies layered with blazing guitars supplied by Trevor Moore and Travis Bouchard. "I think all we really try to do is play



**Geoff Berner • Black Dog • Sat, Feb 21 • reVUE** Geoff Berner can make Estrella, his accordion, squeal in ways only animals very close to death are usually capable of. But his sharp, quirky songwriting makes up for any discordant noises. Berner sings wickedly funny songs that slice deep into the meat of life from behind his screaming instrument. The Dog was elbows-to-pint-glasses when he played. I'm used to fighting my way through moshpits, but when Berner led the crowd in a rousing sing-along to "Porn Queen Girlfriend," getting a beer was serious work. His songs aren't just funny, they're true—"We All Gotta Be a Prostitute Sometimes" is proof. —PHIL DUBERON

honest music," says Bouchard. "My whole goal is that somebody will listen to some of the lyrics and it'll help them get through something that they're going through in their life. And I really just like to get out onstage and rock out and impress people—get them going."

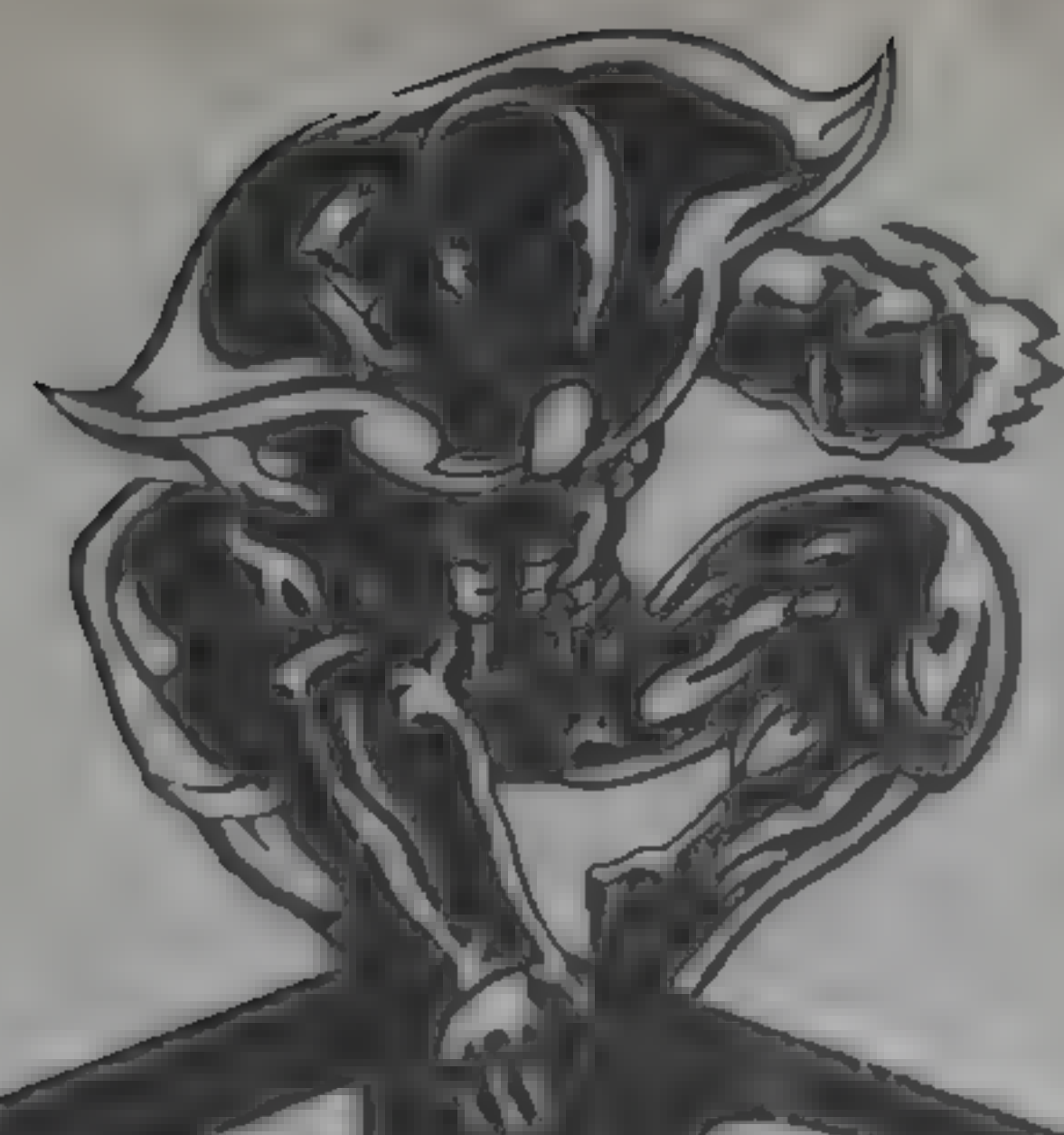
#### The opposite of X

Last Monday, local adult contemporary radio station Mix 96 was usurped by a new version of itself, the self-styled "hit music alternative" 96X. Gone are the retro '80s tunes in rotation with the wailing divas and boy bands; it was time, the station says, for a change.

"You have to look at the direction music is heading now," explains Steve Jones, vice-president of programming for 96X's parent company, Newcap Broadcasting. "For somebody in their early 30s, Nirvana is retro to them."

Casting 96X as "a modern adult rock station," Jones believes that the station will provide an alternative to listeners who can't connect with the teen-oriented pop on Power 92 or the harder edge of the Bear 100.3 FM. The kind of music that winds up on the station's playlist, however, will depend on how quickly it can shake its old image as a soft-pop shelter.

"We're going to start with where we are right now," Jones says, citing groups like 3 Doors Down and the Dave Matthews Band as examples of 96X's direction. "Then we'll have to see where the audience wants to go. There's no plan B for us." —DAVE JOHNSTON



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**FOUR ROOMS DOWNTOWN** Mo Lefever Trio  
**KINGSKNIGHT PUB** King Ring Nancy  
**LION'S HEAD PUB** Richard Blaze  
**ROSE AND CROWN PUB** Tim Becker  
**ROSE BOWL** Manitoba Hal; no cover  
**SEEDY'S** Veal (video shooting party)  
**SHERLOCK HOLMES (CAPILANO)** Jimmy Whitten  
**SHERLOCK HOLMES (DOWNTOWN)** Yves Lecroix  
**SHERLOCK HOLMES (WEM)** Mike Zaine  
**SIDETRACK CAFÉ** What Happens Next? plus JFK and the Conspirators (roots, reggae and ska); \$5  
**URBAN LOUNGE AND WHISKY GRILL** The Truth and Rights Reggae Review; 8pm; 12.50 adv, \$15 day of at Urban Lounge

**CLASSICAL**

**CONVOCATION HALL** The New Edmonton Wind Sinfonia featuring Michael Massey (piano); 7:30pm; \$5 at door; tickets at TIX on the Square (420-1757)

**DJS**

**THE ARMOURY** Top 40 with Lo Ball Night  
**ELEPHANT AND CASTLE ON WHYTE** Sleeman Method Thursdays: hip hop, downtempo with DJ Headspin  
**MAJESTIK** House/breaks with Tripswitch, Sweetz, and guests  
**NEW CITY LIKWID LOUNGE** House with Donald Glaude (Seattle), Anthony Donohue, David Stone; tickets at Access, New

City, Blackbyrd, Listen  
**POWER PLANT** Higher Education: house/techno/trance with Abacus, Trapz and guests  
**PURE** RetroElectro: electro with Richard Delamar  
**RUM JUNGLE** Ladies Night: top 40  
**STARS** Snak Pak and Fat Dave; 9pm door, 9:30pm show

**FRI**  
 LIVE MUSIC

**ATLANTIC TRAP AND GILL** Acoustiholics  
**BLUES ON WHYTE** Russell Jackson; \$3  
**CAPITOL HILL PUB** DC and the Fix Mix  
**CASINO EDMONTON** Silverhawk (country)  
**CASINO YELLOW-HEAD** Superstylin' (rock/pop)  
**CROMDALE HOTEL** Hugh Betcha  
**FOUR ROOMS (DOWNTOWN)** Soma Trio  
**FOUR ROOMS (ST. ALBERT)** Dawn Chubai  
**FOX AND HOUNDS** Punishing Willfred, Doormatt, The Runs  
**HIGHRUN CLUB** Matthew's Grin  
**J.J.'S PUB** Esoteric: Mind (rock)

**KELLY'S** Tony Dizon  
**KINGSKNIGHT PUB** Ten Inch Men  
**L.B.'S PUB** Whiskey Junction  
**LION'S HEAD PUB** Richard Blaze  
**LONGRIDER'S** Barkin' Spiders  
**NEW CITY LIKWID LOUNGE** Hot Water Music; tickets at Access, New City, Blackbyrd, Listen  
**OSCARS PUB** Lionel Rault  
**RED'S** Deep Fine Grind, Faded Blue Afterglow; \$4  
**ROSE AND CROWN PUB** Tim Becker  
**SEEDY'S** Dojo Work Horse  
**SHERLOCK HOLMES (CAPILANO)** Jimmy Whitten; Brian Work (comedian)  
**SHERLOCK HOLMES (DOWNTOWN)** Yves Lecroix  
**SHERLOCK HOLMES (WEM)** Mike Zaine  
**SHERLOCK HOLMES (WHYTE)** Boom Boom Kings, Bob Angeli

**STARS** Hemi, Leto, Curbstomp; 9pm door, 9:30pm show  
**SUGAR BOWL** Colleen Marie Brown; 9:30pm  
**TIM'S GRILL** Paul Bellows (folk/pop); 9:30pm; no cover  
**URBAN LOUNGE AND WHISKY GRILL** Ozzy Osmunds; no cover  
**WOODCROFT COMMUNITY HALL** The Uptown Folk Club; David Ward, Anna Beaumont, Ann Vriend; 8pm; \$10 member and adv, \$12 door; tickets at Myhre's Music, Southside Sound  
**YARDBIRD SUITE** Bob Tildesley's Indigenous Aliens; 8pm door, 9pm show; \$5 member, \$9 guest; tickets at TicketMaster  
**ZENARI'S ON 1ST** Rhonda Withnell Trio

(comedian)  
**SIDETRACK CAFÉ** Soul Sacrifice (Santana celebration); \$10 adv, \$12 at door  
**STARS** Hemi, Leto, Curbstomp; 9pm door, 9:30pm show  
**SUGAR BOWL** Colleen Marie Brown; 9:30pm  
**TIM'S GRILL** Paul Bellows (folk/pop); 9:30pm; no cover  
**URBAN LOUNGE AND WHISKY GRILL** Ozzy Osmunds; no cover  
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**YARDBIRD SUITE** Bob Tildesley's Indigenous Aliens; 8pm door, 9pm show; \$5 member, \$9 guest; tickets at TicketMaster  
**ZENARI'S ON 1ST** Rhonda Withnell Trio

**CLASSICAL**  
**CONVOCATION HALL** Faculty and Friends: An Evening of French and German 19th Century Music; Marnie Giesbrecht (organ); 8pm; \$12 adult, \$7 senior/student; tickets at door, U of A's Department of Music (492-0601), TIX on the Square (420-1757)  
**DJS**  
**THE ARMOURY** Heaven and Hell: top 40 dance, retro  
**BACKROOM VODKA BAR** One Degree party: deep house with Ariel and Roel and guests  
**BOOTS** Retro Disco: retro dance  
**BRONZE ON STN** Friday Night Fever; top 40/hip hop/R&B  
**BUDDY'S NIGHT CLUB** Top 40 with DJ Arrowchaser  
**CALIENTE NIGHT-CLUB** Funktion Friday: hip hop/R&B with DJ Invinceable, MC J-Money  
**CLIMAXX AFTER-HOURS** House/trance with Mr. Anderson, Shortee  
**COWBOYS** Ladies Night: top 40  
**HALO** Pulse: progressive with Darcy Ryan, Mike Shoaf  
**JAX'S PUB** White Trash Night: w/Joeboo; MC Taz, Deep Freeze, Tristan Newton, Flowbee  
**JOINT NIGHTLIFE**

**CLASSICAL**  
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**DJS**  
**THE ARMOURY** Heaven and Hell: top 40 dance, retro  
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**BRONZE ON STN** Friday Night Fever; top 40/hip hop/R&B  
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**DJS**  
**THE ARMOURY** Heaven and Hell: top 40 dance, retro  
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**BOOTS** Retro Disco: retro dance  
**BRONZE ON STN** Friday Night Fever; top 40/hip hop/R&B  
**BUDDY'S NIGHT CLUB** Top 40 with DJ Arrowchaser  
**CALIENTE NIGHT-CLUB** Funktion Friday: hip hop/R&B with DJ Invinceable, MC J-Money  
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**JAX'S PUB** White Trash Night: w/Joeboo; MC Taz, Deep Freeze, Tristan Newton, Flowbee  
**JOINT NIGHTLIFE**

Fresh Fridays: R&B, hip hop with Urban Metropolis  
**MAJESTIK** Hip hop with DJs Suspect, Jpleeze and Westkeyzel  
**PURE** House/trance/top 40 with DJ Dragon  
**THE ROOST** House with Alvaro, Headspin, Diabolik, Topaz, Yvo  
**ROXY ON WHYTE** Top 40 with DJ Extreme  
**SAVOY** Eclectronica with DJs Bryana, Chris  
**STONEHOUSE PUB** Top 40 with DJ Clay  
**SUBLIME** Hard dance with Astrotrip, S2  
**TONIC AFTER DARK** Fluid Fridays: top 40 dance with DJ Philler  
**Y AFTERHOURS** F&@K It Fridays: house/hard dance/d'n'b with Tripswitch, Sweetz, Remo, Bounce, Old Bitch, Jameel, LP, Degree and MC Flowpro, Colin Rutt

**SAT**  
 LIVE MUSIC

**ATLANTIC TRAP AND GILL** Acoustiholics  
**BACKDRAUGHT PUB** Knee Deep in Grass; 9:30pm; no cover  
**BLUES ON WHYTE** Russell Jackson; \$3  
**CAPITOL HILL PUB** DC and the Fix Mix  
**CASINO EDMONTON** Silverhawk (country)  
**CASINO YELLOW-HEAD** Superstylin' (rock/pop)  
**CROMDALE HOTEL** Hugh Betcha  
**FOUR ROOMS (DOWNTOWN)** Don Berner Trio  
**FOUR ROOMS (ST. ALBERT)** Dawn Chubai  
**HIGHRUN CLUB** Matthew's Grin  
**HORIZON STAGE** The Tillers Folly (Celtic); 7:30pm  
**J.J.'S PUB** Esoteric: Mind (rock)  
**KELLY'S** Tony Dizon  
**KINGSKNIGHT PUB** Ten Inch Men  
**LION'S HEAD PUB** Richard Blaze  
**LONGRIDER'S** Barkin' Spiders  
**L.B.'S PUB** Whiskey Junction  
**OSCARS PUB** Lionel Rault  
**RED'S** Dave Wakeling's English Beat, Mad Bomber Society; all ages licensed event; 7pm

door, 9pm show; \$23.50 adv; tickets at TicketMaster, Blackbyrd Freecloud, listen, FS Snowboard and Skateboard (WEM), Reds  
**SERBIAN COMMUNITY HALL** Latin Fiesta Sonora Tropical, DJ Jose Jose; \$13 adv, \$15 at door  
**SHERLOCK HOLMES (CAPILANO)** Jimmy Whitten; Brian Work (comedian)  
**SHERLOCK HOLMES (DOWNTOWN)** Yves Lecroix  
**SHERLOCK HOLMES (WEM)** Mike Zaine  
**SHERLOCK HOLMES (WHYTE)** Boom Boom Kings, Bob Angeli (comedian)  
**SPORTSMANS CLUB** Harpdog Brown and the Bloodhounds  
**STARS** Still Frame (CD release), Fractal Pattern, Our Mercury; 9pm door, 9:30pm show  
**YARDBIRD SUITE** Bob Tildesley's Indigenous Aliens; 8pm door, 9pm show; \$6 member, \$10 guest, tickets at Ticketmaster

**CLASSICAL**  
**CONVOCATION HALL** Edmonton Chamber Music Society presents the Cassatt Quartet featuring Muneko Otani and Jennifer Leshnowar (violins), Tawnya Popoff (viola), Caroline Stinson (cello), with Aaron Au (violin) and Tanya Prochazka (cello); 8pm  
**WINSPEAR CENTRE** Super Special: Berlioz Bicentennial: celebrating the 200th anniversary of Berlioz's birth. The Edmonton Symphony Orchestra performs *Romeo and Juliet* with Richard Buckley (conductor), Catherine Robbin (mezzo-soprano), Benoit Boutet (tenor), James Westman (baritone), Richard Eaton Singers, I Const. 8pm; tickets start at \$22 (student and senior discounts available); tickets at TIX on the Square (420-1757), Winspear Centre (428-1414)

**DJS**  
**THE ARMOURY** Top 40 dance  
**BACKROOM VODKA BAR** Flava: hip hop with Shortround  
**BOOTS** Flashback Saturdays: retro dance/house with Derrick, Manny Mullatto  
**BUDDY'S NIGHT CLUB** Animal Night: top 40 with DJ Arrowchaser  
**CLIMAXX AFTER-**



**OURS** House/hard  
ce with Wil Danger,  
LP, Protegé

**DONNA'S** Jungle Love:  
b with DJ Celcius  
ad guests

**HALO** For Those Who  
n. w. deep house with  
or Brown, Remo,  
on Locke

**MAJESTIK** Ladies  
ght. house/progres-  
e with Anthony  
onhue, Derkin, Juicy

**POWER PLANT** U of A  
ational Women's  
leybail Wrap Up  
ny; w/DJ Stan; no  
minors

**PURE** Final Night:  
house/trance/top 40  
with DJ Dragon

**ROXY ON WHYTE** Top  
10 with DJ Extreme

**SAVOY** Deep house  
with Ariel and Roel

**STONEHOUSE PUB**  
Top 40 with DJ Clay

**SUBLIME** House/trance  
with Manny Mulatto  
and Locks Garant

**TONIC** Surreal  
Saturdays: top 40 dance  
with DJ Philler

**WINDSOR BAR AND  
GRILL** Sonic  
A compilation: electronica  
with Lowtek, Waterboy,  
Imm, 68K, Galatea

**Y AFTERHOURS**  
Fashion Saturdays:  
house/trance/hard  
house/breaks with  
Ariel, Mayhem,  
Luncher, Anthony  
Donohue, David Stone,  
Derkin, Juicy, Donovan,  
W-Dee, Dave  
Herman, Mike Shoaf

**SUN**  
LIVE MUSIC

BLUES ON WHYTE

Harpdog Brown,  
Graham Guest, Ken  
Hoffman, Clayton  
Sample; no cover

**CROMDALE HOTEL**  
Hugh Betcha

## CLASSICAL

**COSMOPOLITAN STU-  
DIOS** Concert featuring  
Shelley Younge (flute)

**FESTIVAL PLACE**  
Flamenco de la Mission;  
8pm; \$30 adv, \$35 at  
door; tickets at  
TicketMaster, Festival  
Place

**MUTTART HALL**  
March Melange II:  
Espresso Moito: Faculty  
recital series featuring  
Mary Fearon (horn),  
Judy Loewen (piano),  
Elizabeth Raycroft  
(soprano); \$10  
adult/senior, free stu-  
dents of Alberta College  
Conservatory of Music  
(w/ID card); tickets at  
door

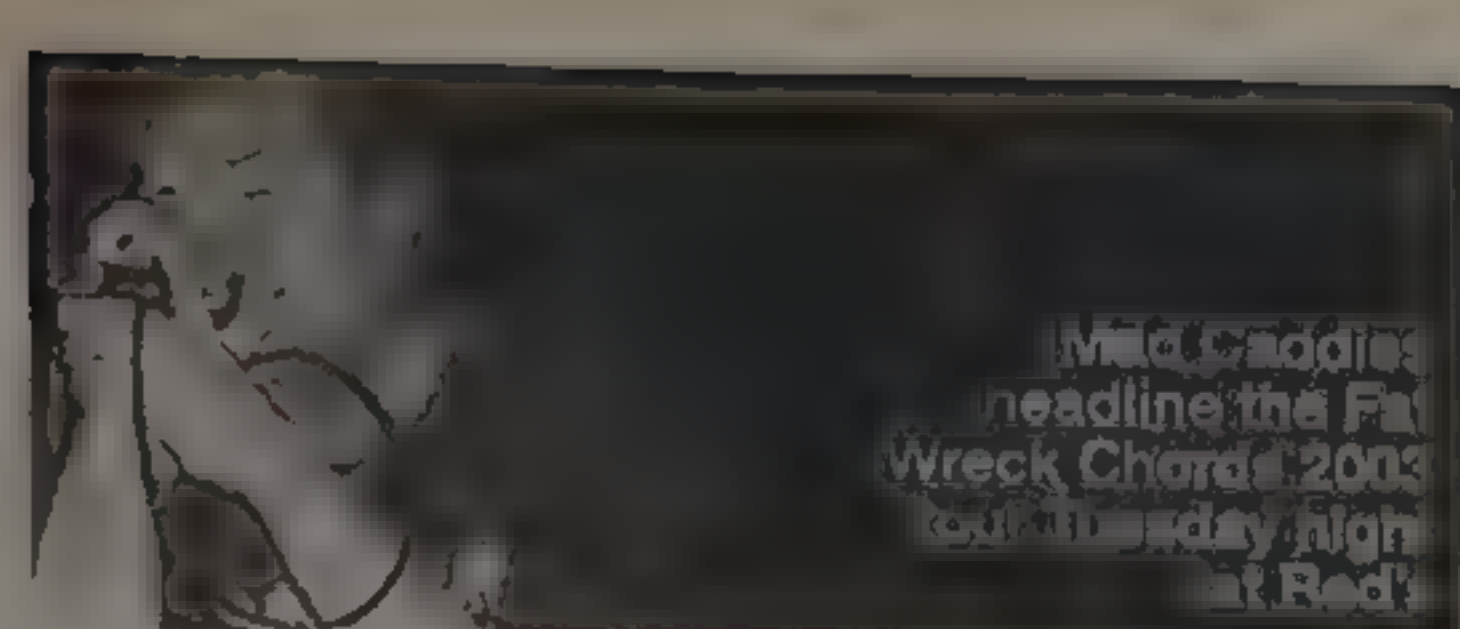
**PROVINCIAL MUSE-  
UM THEATRE**  
Presented by Edmonton  
Raga-Mala Music  
Society: Shashank and  
His Percussion Party  
(Indian classical music);  
3:30pm; \$15/\$12 mem-  
ber, free for patron  
member (484-8470)

**WINSPEAR CENTRE**  
Lincoln Centre Recital  
debut preview concert:  
Nathan Berg (baritone),  
Roger Admiral (piano);  
8pm; \$16 adult, \$11  
student/senior; tickets at  
Winspear box office  
(428-1414), TIX on the  
Square (420-1757)

## DJS

**BACKROOM VODKA  
BAR** Moonlight  
Cinema: chilled beats  
and movies

**BLACK DOG FREE-  
HOUSE** What the Hell:  
downtempo/funk with



Mad Caddies  
headline the Fat  
Wreck Chord 2003  
fest. Tuesday night  
at Red's

Tryptomene

**BRONZE ON 5TH**  
Industry Night: top 40

**CALIENTE NIGHTCLUB**  
Ladies Night: hip  
hop/R&B with  
Invinceable, MC J-  
Money

**MAJESTIK** Breakfast at  
Tiffany's: hard  
dance/house with Tiff-  
Slip, Derkin, Anthony  
Donohue and guests

**NEW CITY LIKWID  
LOUNGE** main-  
Sundays: house with  
Remo, Cool Hand Luke;  
lounge-Atmosphere:  
downtempo

**SAVOY** French Pop;  
mixed with Deja DJ

**RUM JUNGLE** Industry  
Sundays: top 40

**MON**  
LIVE MUSIC

**BLUES ON WHYTE**  
Russell Jackson; no cover

**CROMDALE HOTEL**  
Hugh Betcha

**LION'S HEAD PUB**  
Richard Blaze

**SHERLOCK HOLMES  
(WEM)** Sam August

## DJS

**THE ARMOURY**  
upstairs-House with  
Junior Brown

**BACKROOM VODKA  
BAR** Local Motive:  
trance/house/breaks

with DJ  
Waterboy, guests

**TUE**  
LIVE MUSIC

**BLUES ON WHYTE**  
Russell Jackson; no cover

**FESTIVAL PLACE** Lisa  
Lindo (jazz); 7:30pm;  
\$22 cabaret, \$19 the-  
atre seating

**LION'S HEAD PUB**  
Richard Blaze

**SHERLOCK HOLMES  
(DOWNTOWN)**  
Derrick Sigurdson

**SHERLOCK HOLMES  
(WEM)** Sam August

**YARBIRD SUITE**  
Tuesday Jam Session:  
\$3; 8pm door, 9pm  
show

## DJS

**BUDDY'S NIGHT  
CLUB** Top 40 with DJ  
Stephan

**MAJESTIK** DJ Karaoke;  
open decks with Derkin

**WED**  
LIVE MUSIC

**BLUES ON WHYTE**  
Russell Jackson; no cover

**KINGSNIGHT PUB**  
Reagan's Cousin

**LION'S HEAD PUB**  
Richard Blaze

**RED'S** Mad Caddies,  
The Real McKenzies,  
Rise Against, The  
Flipsides; all ages  
licensed event; 7:30pm  
door, 7:30pm show;  
\$16 adv, \$19 at door;  
tickets at TicketMaster  
(451-8000), Blackbyrd,  
Freecloud, Listen, FS  
Snowboard and  
Skateboard (WEM),  
Red's

**ROSE AND CROWN  
PUB** Deborah Lauren

**SHERLOCK HOLMES  
(DOWNTOWN)**  
Derrick Sigurdson

**SHERLOCK HOLMES  
(WEM)** Sam August

**URBAN LOUNGE AND  
WHISKY GRILL** Gorilla  
Funk Monster,  
Funkafeelya

## CLASSICAL

**McDOUGALL UNITED  
CHURCH** Music  
Wednesdays at Noon:  
Frank Ho, Elizabeth  
Scholtz (violin, piano);  
12:10-12:50pm; free

## DJS

**BACKROOM VODKA  
BAR** Whyte House  
Wednesdays: house with  
Ariel and Roel, Winston  
Roberts

**BUDDY'S NIGHT  
CLUB** Top 40 with DJ  
Stephan

**HALO** House with DJ  
Dirty Darren Pockett

**MAJESTIK** I Love  
Techno: techno/tech  
house with Neal K,  
guests

**NEW CITY LIKWID  
LOUNGE** Honey: house  
with Remo, Junior  
Brown

**SEEDY'S** Hard dance  
with DJ Tall Guy



# Saturday, March 1

The Sherlock Holmes Pubs  
(Whyte Avenue and Capilano locations)

## 7:00 PM

Your \$30 ticket includes:

- dinner •
- collectible mug •
- first beverage •

• live entertainment including comedians •  
All to raise money for the Edmonton Garrison  
Military Family Resource Centre.

Tickets available at all Sherlock Holmes Pubs locations.

# VENUE GUIDE

**THE ARMOURY**  
10-85 Ave, 702-  
5000

**ATLANTIC TRAP AND  
HILL** 7704-104 St, 432-  
1000

**BACKDRAUGHT PUB**  
10-89 St, 430-9200

**BACKROOM VODKA  
BAR** 10324-82 Ave,  
stairs, 436-4418

**BLACK DOG** 10425-82  
St, 439-1082

**BLUES ON WHYTE**  
922-82 Ave, 439-  
1082

**BOOTS** 10242-106 St,  
14

**BRONZE ON 5TH**  
10-175 St, 423-  
1000

**BUDDY'S NIGHT  
CLUB** 11-258 Jasper  
Ave, 438-6636

**CALIENTE NIGHT-  
CLUB** 10815 Jasper  
Ave, 425-0850

**CAPITOL HILL PUB**  
1203 Stony Plain Rd,  
4-3063

**CASINO (EDMON-  
TON)** 9055 Argyll Rd,  
4-1467

**CASINO (YELLOW-  
HEAD)** 12464-153 St,  
4-2407

**CLIMAXX AFTER-  
HOURS** 10148-105 St,  
425-2582

**CONVOCATION HALL**  
U of A, 492-0601

**COSMOPOLITAN STU-  
DIOS** 8426 Gateway  
Boulevard, 432-9333

**COWBOYS** 10102-180  
St, 481-8739

**CROMDALE HOTEL**  
8115-118 Ave, 477-  
3565

**DONNA'S** 10177-99 St,  
429-3338

**ELEPHANT AND CAS-  
TLE ON WHYTE**  
10314-82 Ave, 439-  
4545

**FESTIVAL PLACE** 100  
Festival Way, Sherwood  
Park, 449-3378

**FOUR ROOMS  
RESTAURANT  
(EDMONTON)**  
Edmonton Centre, 102  
Ave, Entrance, 426-  
4767

**FOUR ROOMS  
RESTAURANT (ST.  
ALBERT)** 28 Mission  
Ave, St. Albert, 460-  
6688

**FOX AND HOUNDS**  
10125-109 St, 423-  
2913

**HALO** 10538 Jasper  
Ave, 423-HALO

**HIGHRUN CLUB** 4926-  
98 Ave, 440-2233

**HORIZON STAGE**  
1001 Calahoo Rd, 962-  
8995

**JASPER PLACE HOTEL**  
15326 Stony Plain Rd,  
489-1906

**JAX'S PUB** 12315-118  
Ave, 448-3650

**J.J.'S PUB** 13160-118  
Ave

**JOINT NIGHTLIFE**  
WEM, 486-3013

**KELLY'S** 11540 Jasper  
Ave, 451-8825

**KINGSNIGHT PUB**  
9221-34 Ave, 433-2599

**L.B.'S PUB** 111-23  
Akins Dr, St. Albert,  
460-9100

**LION'S HEAD PUB**  
Coast Terrace Inn, 4440  
Gateway Blvd, 431-  
5815

**LONGRIDER'S** 11733-  
78 St, 479-7400

**MAJESTIK** 10123-112  
St, 423-3352

**McDOUGALL UNITED  
CHURCH** 10025-101 St

**NEW CITY LIKWID  
LOUNGE** 10081 Jasper  
Ave, 413-4578

**OSCAR'S PUB** 221 C  
hippewa Rd, Sherwood

Park, 467-0052

**POWER PLANT** U of A  
Campus, 492-8309

**PROVINCIAL MUSE-  
UM THEATRE** 12845-  
102 Ave, 453-9100

**PURE** 10551-82 Ave,  
995-PURE

**RED'S** WEM Phase III,  
481-6420

**THE ROOST** 10345-  
104 St, 426-3150

**ROSE AND CROWN  
PUB** Sheraton Grande  
Edmonton Hotel,  
10235-101 St, 441-  
3036

**ROSE BOWL** 10111-  
117 St, 482-5152

**ROXY ON WHYTE**  
10544-82 Ave, 439-  
7699

**RUM JUNGLE** WEM,  
Phase II, 486-9494

**SAVOY** 10401-82 Ave,  
438-0373

**SEEDY'S** 10314-104 St,  
421-0992

**SERBIAN COMMUNI-  
TY HALL** 12904 112  
St, 472-0532

**SHERLOCK HOLMES  
PUB** Capilano Mall,  
1136, 5004-98 Ave,  
463-7788 • Rice  
Howard Way, 426-7784  
• 10341-82 Ave, 433-  
9676 • Bourbon St.  
(WEM), 444-1752

**SIDETRACK CAFE**  
10333-112 St, 421-  
1326

**SPORTSMANS CLUB**  
5708-75 St, 413-8333

**STARS** 10551-82 Ave,  
995-PURE

**STONEHOUSE PUB**  
11012 Jasper Ave, 420-  
0448

**SUBLIME** Bsmt, 10147-  
104 St, 905-8024

**SUGAR BOWL** 10922-  
88 Ave, 433-8369

**TIM'S GRILL** 7106-109  
St, 413-9606

**TONIC AFTER DARK**  
9920-62 Ave, 408-2877

**URBAN LOUNGE**  
8111-105 St, 439-3388

**WINDSOR BAR AND  
GRILL** 11712-87 Ave,  
433-7800

**WINSPEAR CENTRE** 4  
Sir Winston Churchill  
Sq, 428-1414

**WOODCROFT COM-  
MUNITY HALL** 13915-  
115 Ave

**Y AFTERHOURS**  
10028-102 St

**YARBIRD SUITE**  
10203-86 Ave, 432-  
0528

**ZENARI'S ON 1ST**  
10117-101 St, 425-  
6151



# Heady Mercury

Our Mercury returns from Montreal sojourn, ready to rock

By JERED STUFFCO

A move can do a lot to change someone's perspective. Take local rock trio Our Mercury, for instance, who relocated to Montreal last year. "Living in Montréal really helped us solidify what we wanted to do," explains drummer John Watson. "We realized that, musically, we were pretty happy with what we were doing, and to get serious we'd have to move back to Edmonton."

But while the Montreal sojourn proved to be integral in deciding the band's new direction and strengthening their resolve, cracking the city's scene proved to be a little tougher than they expected. "Well," says singer/guitarist Ben Stevenson, "we only played two shows [in Montreal]. We were isolated and we didn't really hang out with any other bands. Not to say we didn't make any friends out there. We did, it's just that we mostly hung out with each other."

At least that solitude brought the band—which is rounded out by bassist Daniel Laxter—closer together.

("We got tighter as people," is how Stevenson puts it.) It's hard to imagine they had anything left to learn about each other—Our Mercury has been playing together for nearly a decade. Back in the mid-'90s, as part of a quartet of 14-year-olds known as Misdemeanor, the band caused a minor splash in the local indie scene. At a time when most kids their age were watching cartoons and listening to Bon Jovi, Misdemeanor were slugging out their music in dingy basement clubs like the Apocalypso and rocking all-ages shows across western Canada. They even toured with mid-'90s punk staples like D.B.S. and Gob.

Watson shakes his head. "I think the first time we played together," he says, "we were, like, 11."

**AFTER LOSING** original member Ken Graham, the band decided to ditch their image as proto-Lavignes,

PREVIEW **ROCK**

change their name to Our Mercury and head east to Montreal. Which is where you came in. Along with the move came a change in musical direction from snotty punk to a slower, more melodic sound. Since their return last May, the band has been busy. In December, they inked a record deal with the fledgling indie

label Farway Records ([www.farwayrecords.com](http://www.farwayrecords.com)), finished a five-song EP (produced by local rocker Nik Kozub and due out in May) and recently toured western Canada in an old Volvo. "We had such a good time," remarks Stevenson. "All I want to do is tour!"

No kidding. As Watson and Stevenson swap stories from their recent trek through B.C., it's obvious why the three friends have managed to stay together for so long. "On our way to Victoria," Watson says, "we were sitting on the ferry, and these seagulls kept flying around the boat. They'd fly up ahead and then turn around and launch themselves off the ferry. I don't know if they knew why they were doing it, but it looked like they were having fun. I mean, why else would they keep doing it?" ☺

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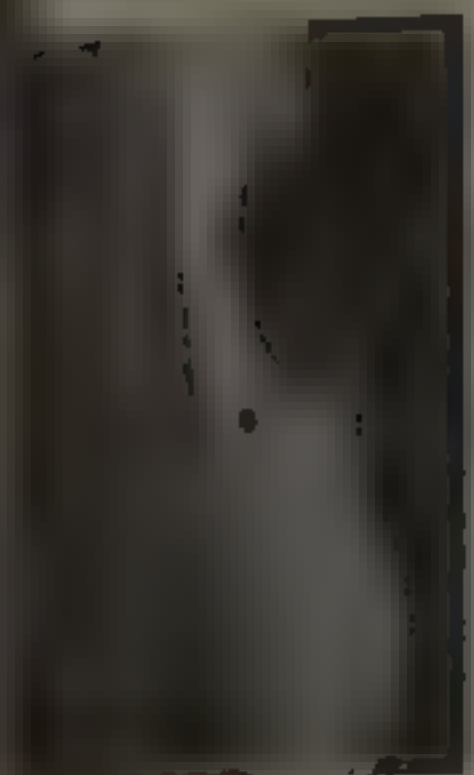
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# classical notes

BY ALLISON KYDD

## The fandom of the opera

Some Edmontonians will remember Edmonton Opera's production of American composer Carlisle Floyd's *Of Mice and Men* last year. A Canadian premiere, it created quite a buzz even before its first performance at the Jubilee Auditorium. A year later, some opera fans still describe it as the most exciting production of the season, while others blame it for the opera's budget shortfall. Certainly, it didn't do as well at the box office as better-known productions like the recent hit *The Mikado*.

Because audience tastes vary so greatly, programming is never a simple task. On average, opera audiences are more conservative than, say, theatre audiences, who take antiheroes and bleak scenarios in stride, not to mention minimalist sets and atonal themes. Opera lovers, at least in Edmonton, seem to prefer standard repertoire, which generally means familiar love stories, flamboyant sets and tuneful tunes. Next year's programming of two classic, well-known operas plus a musical reflects an awareness of those tastes and that bottom line.

The Pacific Opera Victoria takes a slightly different tack. For many years, it has included one lesser-known opera as part of its three-opera season. If it would appear to be risky programming for a large city, it is more so for a city of only 300,000. "Some might say Victoria is too small for a professional opera season," says the company's director of development, Patrick Corrigan. Yet the formula works; better than one per cent of the population

are opera subscribers, not to mention all those who attend on an occasional basis or support the idea of an opera company even if they don't attend.

"You need an audience that trusts your artistic direction," Corrigan says. "Programming adventurous works can be of benefit even for the conservative members of the audience. But even with standard repertoire, [you must] always do things with artistic drive and purpose."

This year, Pacific Opera Victoria's adventurous production was Alban Berg's *Wozzeck*. Popular Edmonton baritone Theodore Baerg, now an associate professor at the University of Western Ontario, was impressive in the title role of an outsider who cannot rise above his sordid origins and gradually descends into madness and violence. Other cast members included mezzo-soprano Jean Stilwell, whom Corrigan describes as "the quintessential singing actress," as *Wozzeck*'s unfaithful mistress, Marie, as well as baritone Terry Hodges, tenor John David de Haan and tenor Benoit Boutet. (Incidentally, Boutet next appears in Edmonton as part of the ESO's Super Special production of Hector Berlioz's *Romeo et Juliette* on March 1.)

In offering such non-traditional programming, Victoria has the advantage of an established and sophisticated organization, while Edmonton Opera is in a time of transition. The opera community is not that large, and Corrigan speaks highly of Edmonton Opera's artistic director, Brian Deedrick. There will be time for adventurous repertoire later. Nonetheless, Victoria's success is as inspiring as *Wozzeck*'s struggles, though not conventionally "enjoyable" to watch, are cathartic. ☐

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## MUSIC



BY DAVID STONE

### Glaude only knows

With St. Patrick's Day only a few weeks away, it's fitting that our version of the Pied Piper should turn up. Whenever **Donald Glaude** comes to town, the masses seem to lock into his frequency and follow his every rhyth-

mic order, but instead of a flute, the big man is armed with the funkier collection of house and techno you've ever heard.

Tonight (Thursday) is the night to be at New City, because the Seattle hero is dropping in to remind us all why he's one of the most celebrated DJs on the continent. Except his magic doesn't belong to us alone anymore—Glaude's been on an upward trajectory ever since he landed in the *DJ Magazine* Top 100 list back in 2001, a feat that helped him land a spot in the homeland of modern clubbing, England.

European success has always managed to elude Glaude, but a few months ago, he got the call to visit Tall Paul's home base in London, the legendary Turnmills club. That fateful night was captured by the clever folks at Moonshine Records for their *Mixed Live* series, which is being released as *Donald Glaude Session 2: Turnmills*. Like the Tall Paul set that came out last month, Turnmills is a two-disc set—one is a regular CD, while the other is a 5.1 surround-sound audio DVD that really makes you feel like Donald's rocking your system in person.

If you've never seen Glaude before, it's likely that you've heard the legend. It's all true—his unrelenting assault of funk is matched by his energy. As much a turntable technician as an entertainer, Glaude fluidly cuts, backspins and scratches through his set while hyping the crowd to the breaking point with his magnetic presence. He's the sort of DJ that never goes out of style, because he's all on his own.

And when that's all said and done, we can retreat to the Back Room Vodka Bar and enjoy another installment of Ariel & Roel's *One Degree* parties. In addition to their Wednesday night residency at the Whyte Avenue bar, the longstanding duo have come to define deep house for local audiences, and their *One Degree* events are their attempt to restore

electronic music's underground connection by relying on intimate environments and word of mouth to pass the message along. So go tell somebody, already.

And leave it to Majestik to bring one of the sexiest DJs on the planet to their end of the block. On March 22, the downtown club is welcoming **DJ Miss Lisa**, one of North America's fastest-rising spinners and an artist who has a lot more to offer an audience than good looks. Armed with amazing skill and dexterity when it comes to mixing house and trance, Miss Lisa already has a full-length to her credit, *Causing a Commotion*, and a trail of high-profile gigs behind her. As Majestik resident Crunchie says, "I don't book shit DJs. The looks are a bonus."

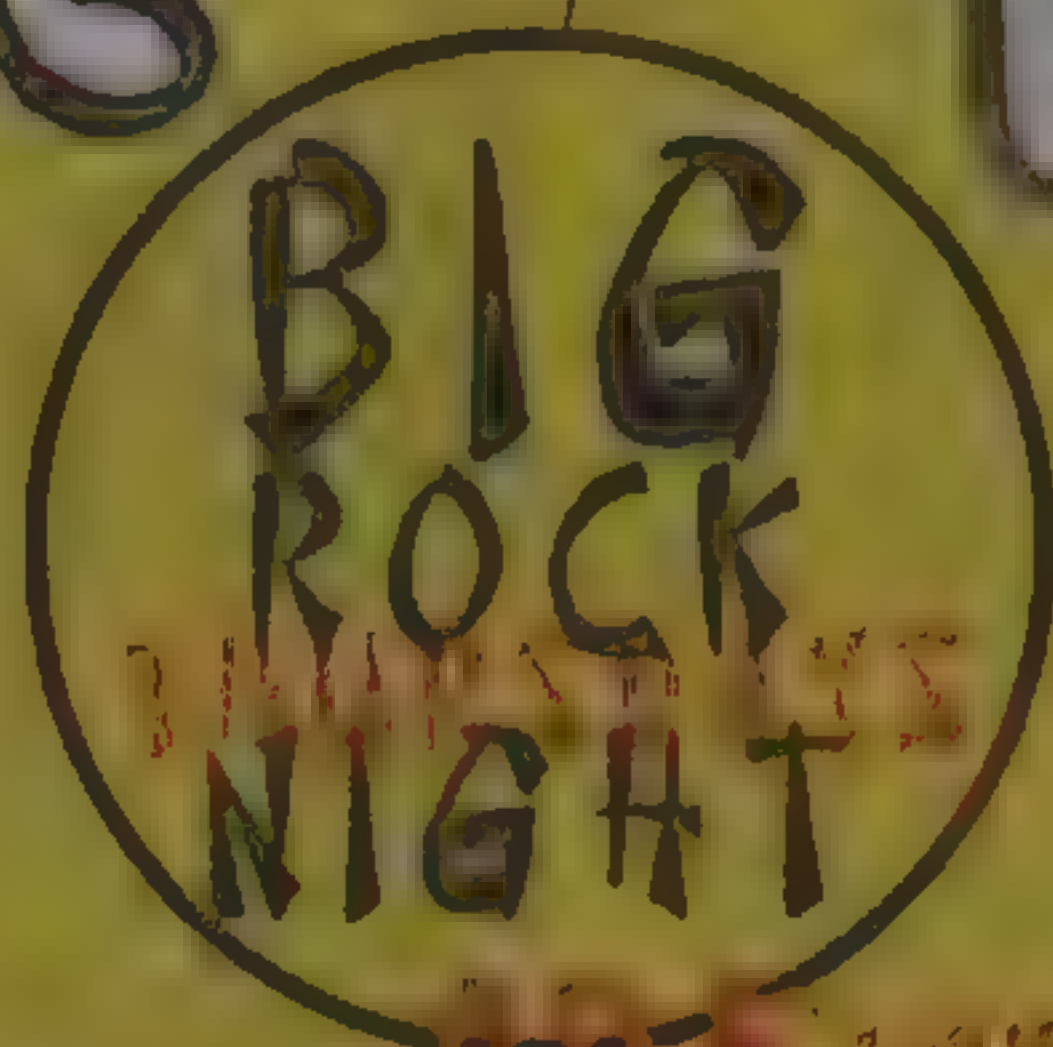
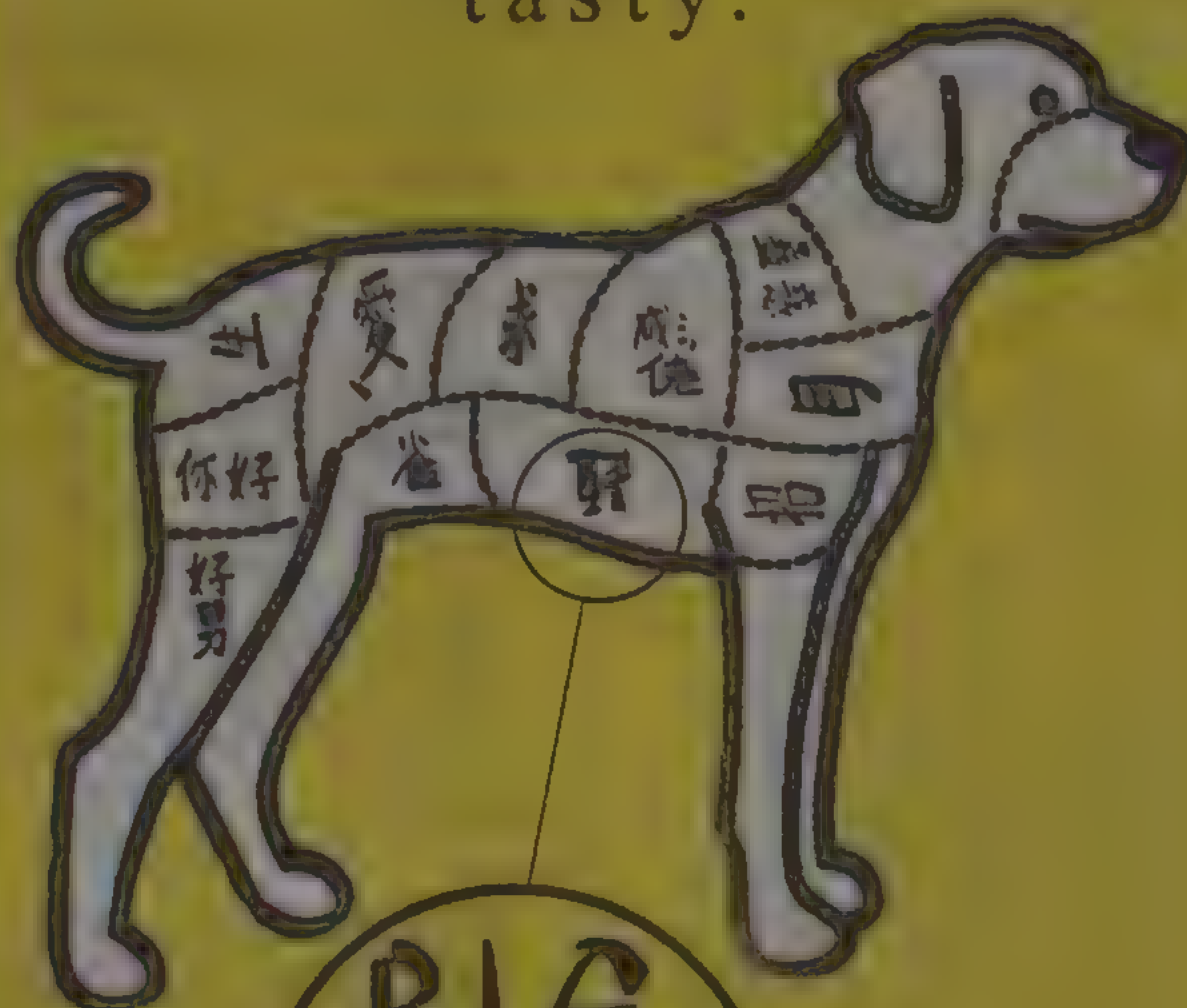
And if you pass out on the dance floor either because you can't keep up with her amazing looks or fierce track selection, don't worry—Miss Lisa is also a qualified ER nurse.

Finally, a word to the aspiring DJs sitting out there. On April 26, Renegade Sound Labs will present **Future Shock 2003**, the first in a series of showcases for up-and-coming DJ talent, to be held at Y Afterhours. Two rooms will be in action—the main room will feature tag-team sets between the finest established DJs from Edmonton and Calgary, while the second room will be reserved for the competition. Entrants will be judged and winners will be awarded a number of prizes, including a spotlight and interview on my CJSR radio show, *BPM*.

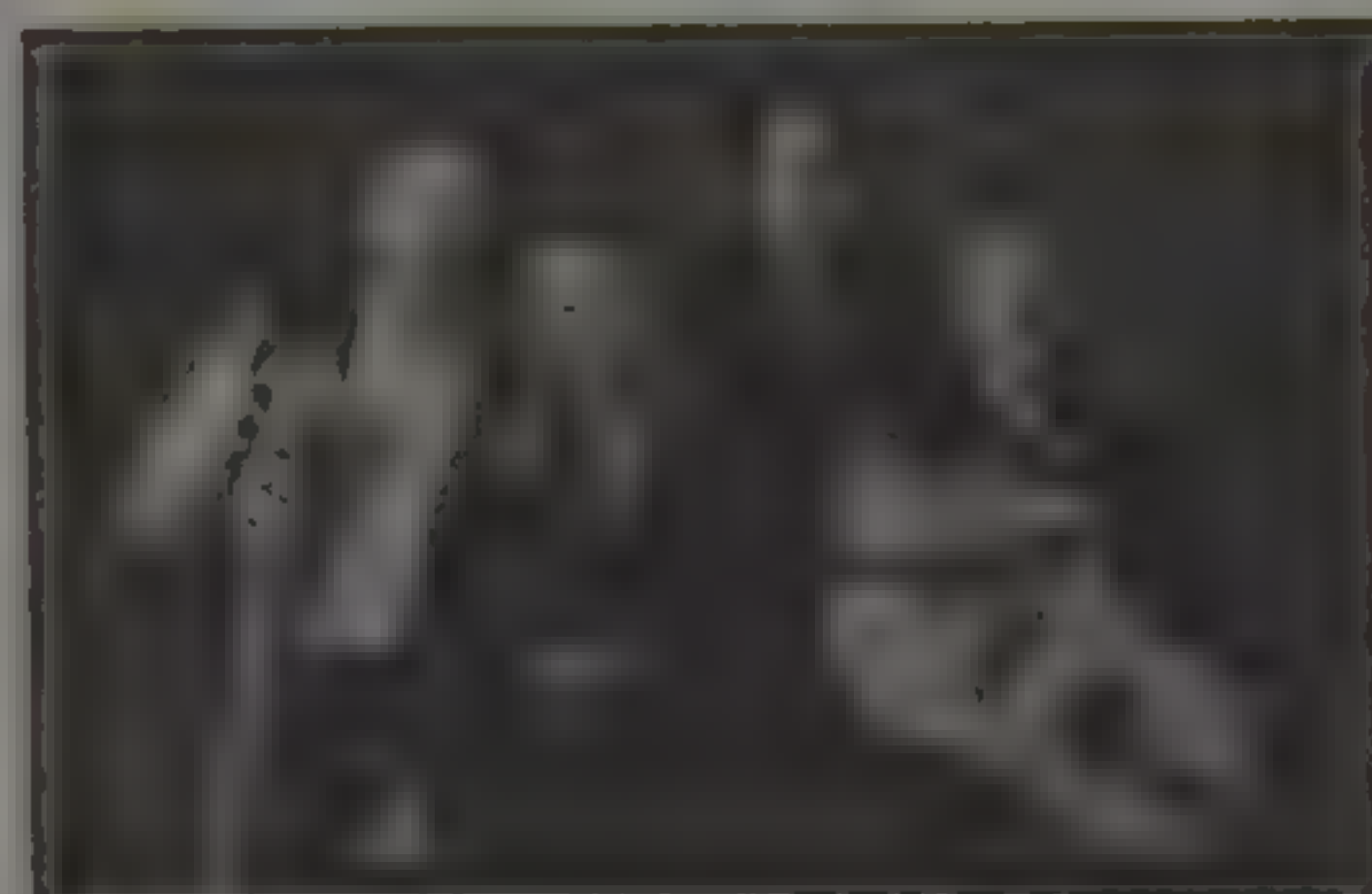
Of course, you can't just show up and expect to play—you have to audition for a spot. Drop a CD off, along with an entry form, at DV8 Records before March 7. For full details on the competition, along with the downloadable form, visit [www.renegadesound.com](http://www.renegadesound.com). Good luck. ☺

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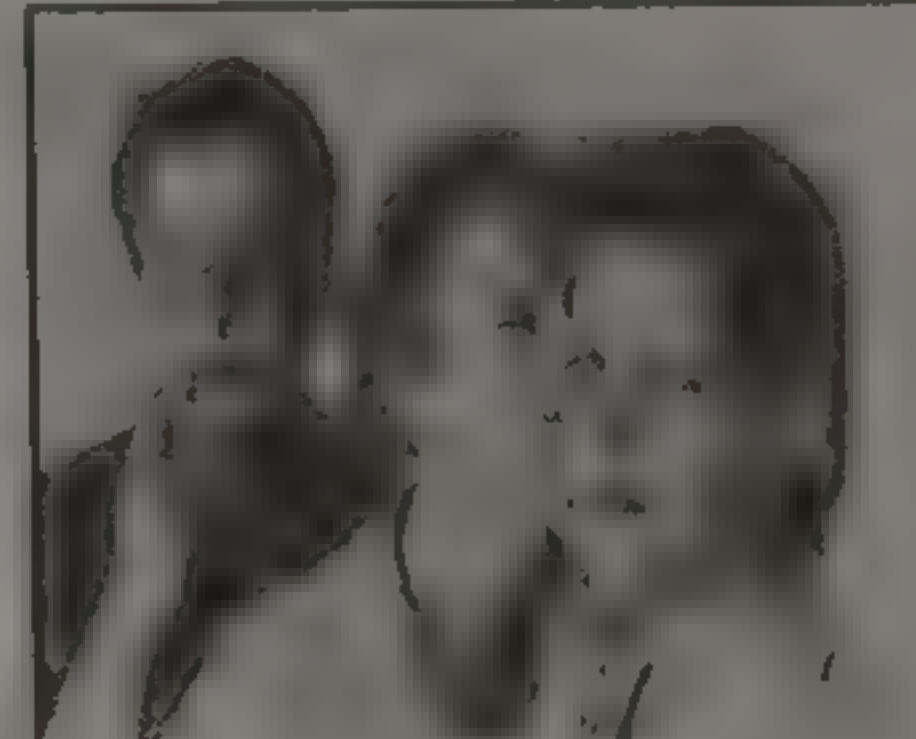
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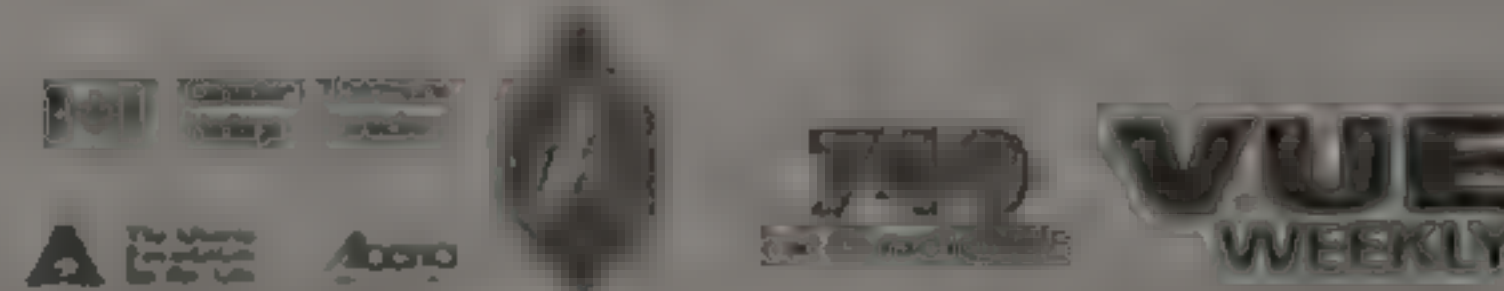
[www.livetourartists.com/bluehouse](http://www.livetourartists.com/bluehouse)

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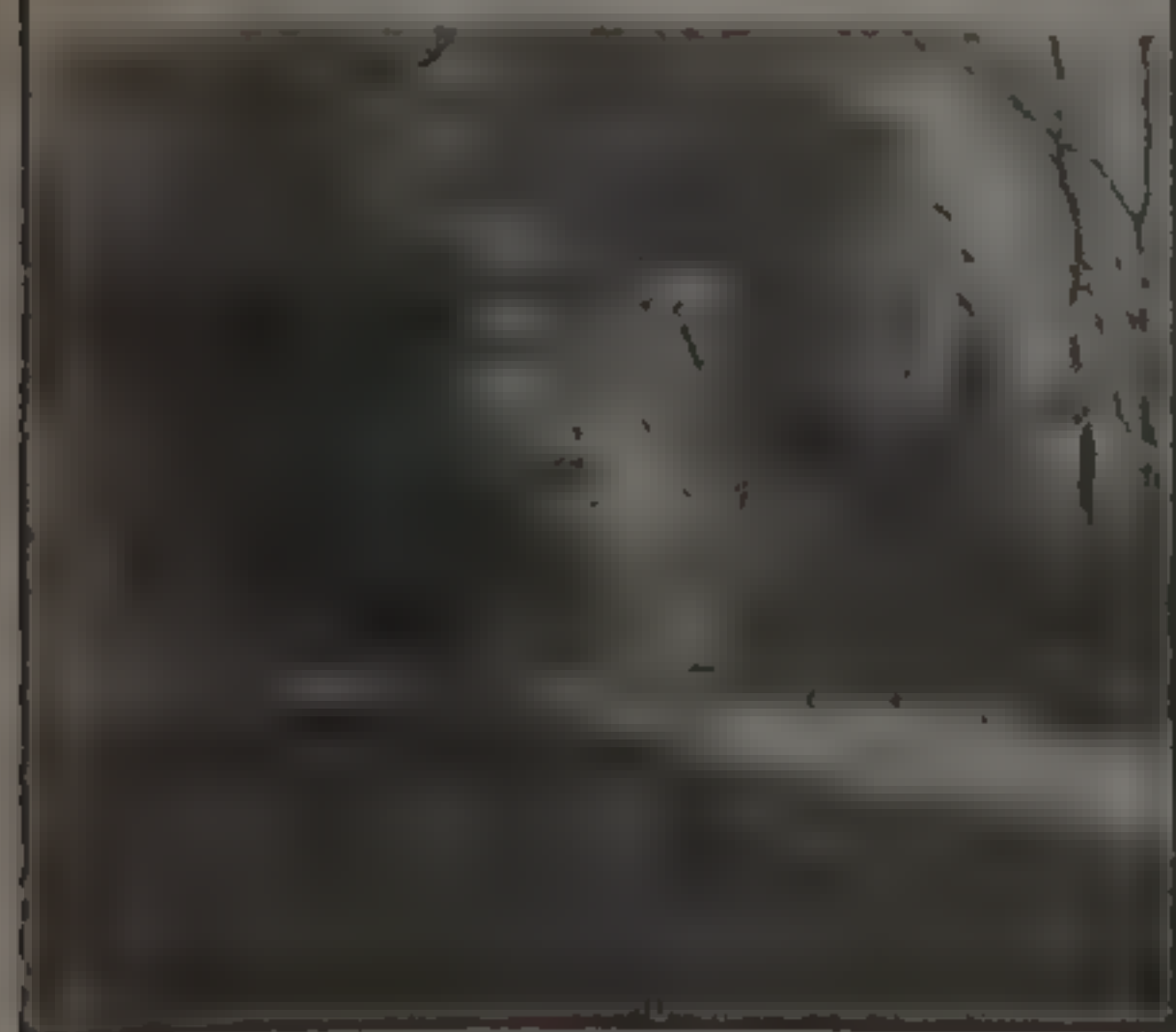


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# NEW SOUNDS

## U ARE CAT POWER FREE



### CAT POWER YOU ARE FREE (MATADOR)

Chan Marshall (a.k.a. Cat Power) possesses a sweet, raw, vulnerable voice and a husky, tomboyish sense of confidence that makes you believe every word she says—even if you don't immediately understand them. Her songs describe isolated, specific moments of primal emotionality with enough clarity to make you feel deeply connected to them and enough ambiguity to keep you wondering just exactly where you are. Though some of Marshall's past albums (*Dear Sir* and *Myra Lee* in particular) didn't quite grab me, I found 1998's *Moon Pix* to be both haunting and inspiring, a beautiful yet harrowing trip. *You Are Free*, her latest offering, is less dark and a little more uplifting than *Moon Pix*, but it's every bit as touchingly beautiful. Misunderstanding, self-responsibility and the need to get in touch with our desires and follow our instincts are recurring themes, but Marshall places them within a framework that's based in the awareness that humans are flawed—she anticipates and accepts our follies with a sort of helpless optimism. "Good Woman," "Shaking Paper" and "Maybe Not" stand out as songwriting gems. ★★★★★—JULIANN WILDING

### CALLA TELEVISION (ARRCO/RHYKO)

It's a rare thing for a pop group to create a fully convincing world unto themselves; Prince, U2 and Nickelback (just kidding about the last one) are three recent groups who come to mind. Calla's new disc may be overhyped, but if they can deliver on its promise, they might one day deserve to be mentioned alongside those other bands.

Calla aren't even a rock 'n' roll band; their sound is more akin to the way Pavement might've sounded if Stephen Malkmus weren't such a... a... *Malkmus* at the end of the day, know what I mean? Calla sound like they've experienced the thrill of the high and now are going through the bad come-down they never expected to follow. Don't misunderstand me: the music is mellow, not harsh, but the moods and atmospheres—so bleak, so featureless, so dramatic—are occasionally chilling. In fact, most of the album consists of the sound of abandonment and aloneness, suggesting the cold realization that things are never going to be the same again, and that's a bad thing,

dude. Calla create a gloomy, pessimistic sound that combines the dead-end-debauchery of Lou Reed's *Berlin* with the sparse, taut sound of the Grifters' *Absolute Possession* on a series of gripping tracks, all of which are about as pretty to look at as a graphic car crash.

But we can't help but rubberneck, can we? ★★★★★—T.C. SHAW

### JOHN HAMMOND READY FOR LOVE (VIRGIN/BACK PORCH)

Like the vintage automobile he sings about in "Slick Crown Vic," the leadoff track to his new album *Ready for Love*, John Hammond is a smooth-running holdover from another era. And on *Ready for Love* the veteran blues singer and guitarist gets behind the wheel of 13 songs by kindred spirits like George Jones, Willie Dixon and Hammond's pal Tom Waits (whose work he memorably covered on his terrific previous album, 2001's *Wicked Grin*). Hammond doesn't bring a lot of new shadings to this material, the way he did to the Waits songs on *Wicked Grin*, but the tracks are distinguished by plenty of solid, workmanlike playing which perfectly complements Hammond's limited but likably gruff singing voice.

In a way, the album's modest ambitions are what I like best about it. There are no gimmicky guest stars here (unless you count Los Lobos' David Hidalgo, who co-wrote two of the songs with his Houndog bandmate Mike Halby and plays guitar on most of the tracks), no Santana-style attempts to create crossover hits or woo radio programmers. It's just a bunch of old-fashioned musicians stretching out on great, honest, heartachy songs about cars, women and liquor—songs like Freddie Hart's languid "Easy Loving" or George Jones's gloriously self-pitying "Just One More." If that makes Hammond a throwback, as much of an anachronism as the tailfins on a vintage Crown Victoria... well, I wish tailfins would come back in style too. ★★★★★—PAUL MATWYCHUK

### SMOKIN' JOE KUBEK AND BNOIS KING ROADHOUSE RESEARCH (BLIND PIG)

The Blind Pig record label specializes in music I usually refer to as "white-guy R&B," a sound characterized by poppy, danceable shuffle beats, somewhat predictable guitar lines and arrangements that never surprise the listener.

When Kubek and King go against this flow, they are formidable—take the opening cut of *Roadhouse Research*, which casts them as a raw, emotional band of, well, not really musicians so much as a pair of maniacs who use music to their own ends. Distorted, abrasive, noisy—everything modern blues isn't. Unfortunately, most of the rest of the disc is typical, showbiz blues, as edgy as an eight-ball, as sleazy as a busful of nuns.

But whatever you do, don't tell Smokin' Joe I wrote that, okay? Take a look at the man; his expression sug-

gests he's not only capable of stuffing a hack like me into a discarded cigarette package, but that he's something of an expert at the task as well. (Maybe I should aim my criticisms of the album's showband sound at Kubek's partner, Bnois King. He looks like someone you could reason with.) ★★★★★—T.C. SHAW

### RUSH THE SPIRIT OF RADIO: GREATEST HITS 1974-1987 (ANTHEM)

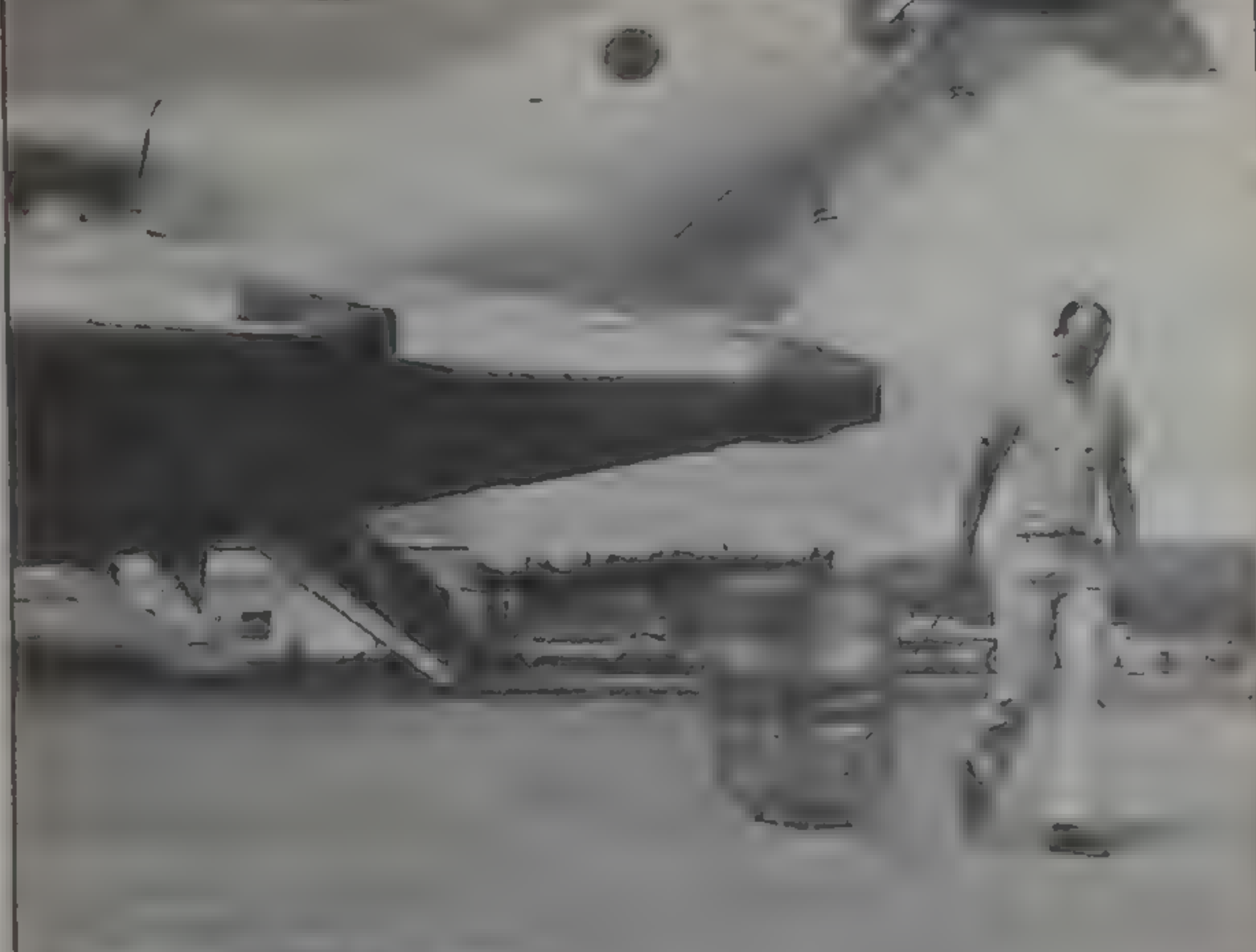
My husband and I were on a water taxi off the coast of Homer, Alaska two years ago when the couple travelling with us asked where we were from. When we told them Canada, the American man revealed his lifelong passion for Rush and, for the duration of the journey, offered insights into the band's success, appeal and future path. It was a proud Canadian moment for us, although our new friend's knowledge of the band was far superior to ours and at times approached the absurd.

So I guess what I'm saying is that I may not be able to spot the subtle differences between these remastered hits and their originals, but I can tell you most of my faves are on it: "Fly By Night," "Closer to the Heart," "The Trees," "The Spirit of Radio," "Lime-light," "Freewill," "Tom Sawyer," "New World Man," "Subdivisions," "The Big Money." Geddy Lee, Alex Lifeson and wordsmith/drummer Neil Peart have been together nearly three decades and will be inducted into the Canadian Music Hall of Fame at the end of this month. And rightly so. I'm not a big fan of compilation albums because they tend to showcase only the vacuous, hook-laden "hits" that you're already sick of hearing. But these songs were full of fresh meat and melody to begin with, so I'm willing to make an exception. Besides, if this CD stands out in a record store and tempts a few young music fans to put down the Nickelback and discover some original Canadian talent, then compile away. ★★★★★—TERRY PARKER

### MASSIVE ATTACK THE 100TH WINDOW (VIRGIN)

Once the mighty trio who made *Blue Lines*, *Protection* and *Mezzanine*, Massive Attack has found itself whittled down to a single member, and under the supervision of 3D, what should have been a chilling revisitation of the Bristol collective's dub roots is instead a post-rock pastiche of blips and groans. It's a distressing development on first listen and *The 100th Window* is asking a lot from an audience if it wants them to repeat the experience and dig into whatever heart beats inside its cold, starving shell. Yet the humanity is there—mostly in the form of Sinéad O'Connor, who contributes vocals to four tracks. Ultimately, though, this is a record made in solitude and meant to be heard in solitude and considered and confronted in the most frightening place of all—in your own mind. Unfortunately, it's a cruel lesson to have to endure. ★★—DAVE JOHNSTON

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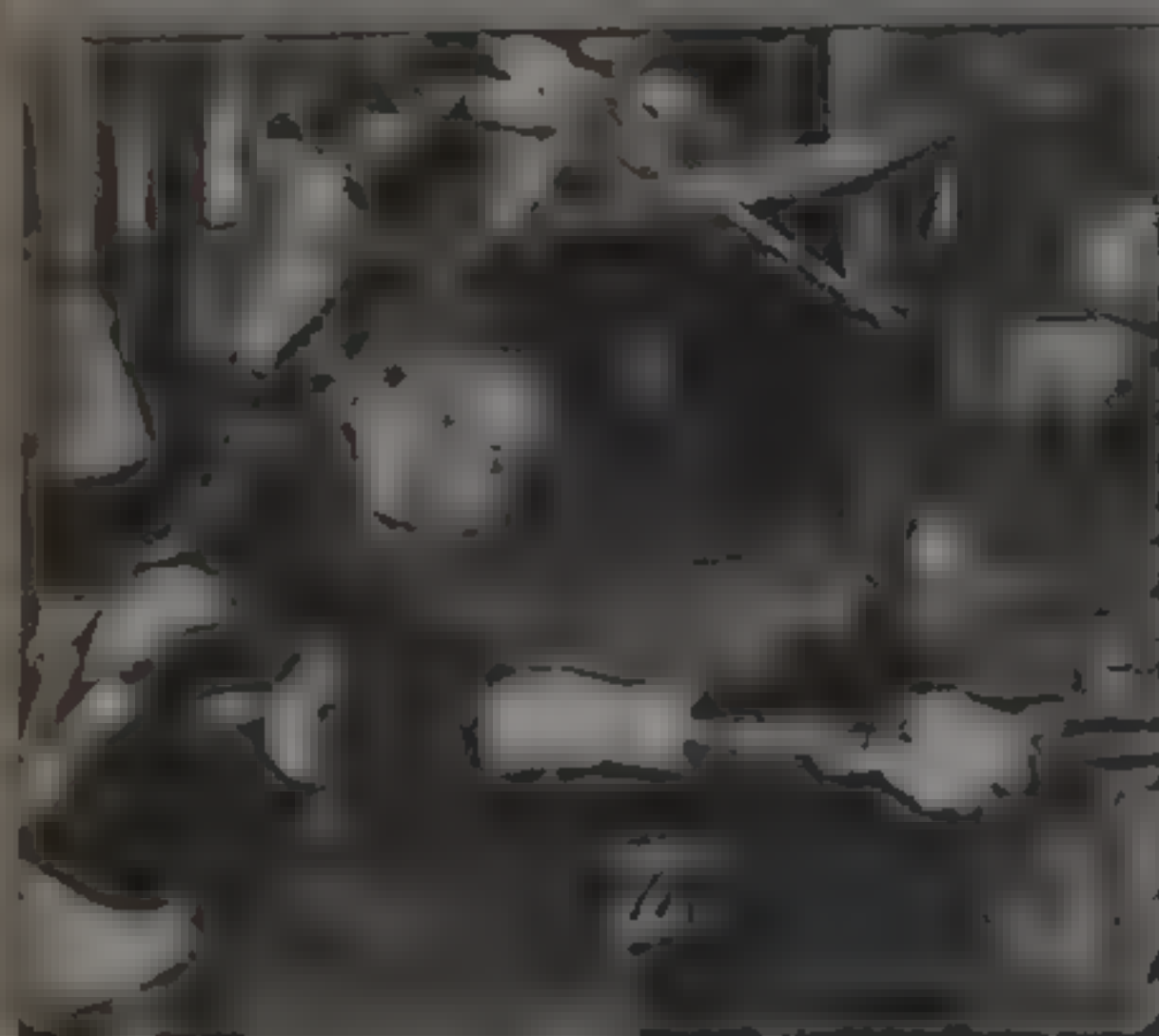
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- 2 **Old School** did 17.5 million keg stands!
- 3 **How to Lose a Guy in 10 Days** bor-

- rowed a diamond necklace worth \$11.9 million!
- 4 **The Jungle Book 2** made friends with 8.6 million wild beasts!
- 5 **Chicago** attracted an audience of 8.5 million to its nightclub act!
- 6 7.2 million anti-death-penalty protesters turned out to prevent the execution of **The Life of David Gale**!
- 7 **Shanghai Knights** ate 6.4 million orders of fish and chips!
- 8 **Gods and Generals** had a \$4.8 million beard budget!
- 9 **Dark Blue** made \$3.8 million off corrupt policing!
- 10 **The Recruit** fired 3.5 million rounds at a CIA shooting range!

## THE ASTERISK\*

Bruce Springsteen is one of several musicians—along with Stevie Wonder, Paul Simon and Sting—whose faces are being considered as possibilities for Mount Rockmore, a proposed monument in Arizona\*

Coldplay's Chris Martin once ran the length of the Chunnel for charity\*

As a young child, jazz chanteuse Norah Jones had a small role in *The Goonies*\*

India.Arie once played cello in the Atlanta Youth Symphony Orchestra\*

Rapper Nelly has to be restrained during a recent *Charlie Rose* appearance, when Charlie Rose pointed out that his name is a synonym for "homosexual." The incident was never aired\*

Avril Lavigne has announced plans to switch to a bow tie in 2003\*

The Guess Who frontman Burton Cummings eats only sea fowl\*

Marvel Comics impresario Stan Lee has not left the island of Hawaii for 35 years, though he's made digital cameos in several recent films\*

Tom Petty cured his sleepwalking by surrounding his bed with potato chips\*

Mark Harmon's great-great-grandfather is widely credited with inventing the harmonica\*

Fatboy Slim has insured his body weight with Lloyd's of London. For each pound that he goes over a prescribed weight, he'll receive \$1000 (U.S.) in compensation\*

**\*THEY HAVE THE RING OF TRUTH TO THEM, BUT THAT'S IT!**

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## FILM

# Iwai patrolman

Japanese director monitors teen alienation in exhilarating *All About Lily Chou-Chou*

BY JOSEF BRAUN

The most exhilarating, stylish and unnerving teen alienation movie you'll see this year isn't some Hollywood concoction of pseudo-Goth stylings full of baby-faced boy-band refugees (who are actually 29), nor is it some wannabe indie shocker fashioned by a middle-aged filmmaker getting his rocks off by shooting images of kids getting busy in the name of truth-seeking. The movie I'm thinking of is catchy, fresh and colourful yet dreamily cinematic and possessed of a maturity and a necessary distance from its subject that puts the likes of Larry Clark, Lea Pool and Roger Kumble to shame. Whether or not many people will hear about it is another matter. It's not playing at the multiplex, it doesn't have famous people in it, it doesn't whiz by in less than 90 minutes and there aren't any no-talent thugs on the soundtrack screaming drearily generalized lyrics about how much being a rock star sucks. Actually, the movie I'm thinking of isn't even in English. It doesn't have an especially easy-to-follow narrative, either. Perhaps I should be a tad more realistic and call it the year's most exhilarating teen alienation movie that most teens probably won't see.

*All About Lily Chou-Chou* is the most recent film from Japanese filmmaker Shunji Iwai (*Love Letter*, *Swallowtail Butterfly*) to hit North American cinemas and, despite a few admittedly difficult qualities, it looks to be something of an international breakthrough for him. Iwai cut his teeth making music videos—which, fortunately, means he has a flair for eye-catching, attention-holding visuals without any of the shallow reliance on lame camera tricks or incessant cuts that you might associate with lesser video directors. It might even be smarter to liken Iwai's visual approach to video installation artists, because his loving use of handheld digital cinematography is far more creative, vivacious and in tune with this still-emerging medium than that of most practitioners of narrative films or music videos.

IWAI'S DISTINCTIVE manipulation of style and form announces itself immediately in *All About Lily Chou-Chou*, right along with the film's easily recognizable themes. We see an eighth-grade boy named Yuichi (Hayato Ichihara) standing in a field of tall, impossibly green grass, lis-



tening to his favourite music artist, Lily Chou-Chou. We hear her music too, a warm electronic rush not too far removed from the lulling sounds of a Björk record. Iwai glides his camera around Yuichi as though trying to close in on his thoughts, while weaving black title cards with dizzying frequency into the scene, giving us a particular access to the quiet, painfully shy Yuichi's thoughts. The title cards show us a series of messages from an online chatroom dedicated to Lily Chou-

## REVUE FOREIGN

Chou and hosted by Yuichi, who goes by the moniker "philia" and shares with others his intense identification with Lily's music. Through this inventive and absorbing flurry of image and text, Iwai introduces a sentiment that's been part of movies at least as far back as *Rebel Without a Cause*: we're young, we're confused and nobody understands us. Nobody except that certain singer who sounds like she's been through it all too.

Life at Yuichi's school is as brutal and cold as Lily's music is soothing. His handsome and sensitive friend Hoshino (Shugo Oshinari) turns Yuichi onto Lily, but soon Hoshino becomes the school's dominant bully, taking revenge on every kid who ever did him wrong until he himself is a far more menacing presence than his enemies ever were. Yuichi and Hoshino's antics start mundanely enough, as they and their crew steal CDs and attempt a clumsily mugging. One of the film's interesting dualities is that, while Lily's fans write about "the Ether" and the beauty of the intangible, these little shits run around stealing and mindlessly embracing materialist values. You can't help but wonder if Iwai isn't covertly making an

attack on Japanese consumerist culture in general.

THE YOUTHS' PETTY crimes gradually give way to darker behaviour. Our first real taste of this slippage comes in a scene where Yuichi's so-called friends harass him after he gets caught stealing. They surround him in a junkyard at night, beat him up and, with a homoeroticism only pre-teens could possibly attempt to conceal, force him to masturbate before them. Unlike the often banal soft porn of Larry Clark, Iwai is able to convey the unmistakably disturbing aspects of this scene without having to actually show us very much.

The core group of boys take a summer vacation to Okinawa after this event. We experience most of it through their camcorders, a giddy montage of goofing around that recalls the young and mirthful films of Jean-Luc Godard and marks a sort of last flash of innocence for each of them. The trip ends with Hoshino almost drowning, which, combined with a car accident they stumble across, becomes an omen of things to come, a ghastly pattern of pimping, suicide and murder. Iwai takes his tale to some dramatic heights but always balances it with moments of naturalism and bursts of inspired images. By the time *Lily Chou-Chou* is over, we're left with no clear way of dealing with what we've seen. But we walk away riveted and very much in touch with that particular survival instinct that was fastened to our souls when most of us were very young and messed up as all hell. ☺

### ALL ABOUT LILY CHOU-CHOU

Written and directed by Shunji Iwai • Starring Hayato Ichihara and Shugo Oshinari • Zeidler Hall, The Citadel • Fri-Sat, Feb 28-Mar 1 (9pm); Sun-Mon, Mar 2-3 (6:30 and 9pm) • Metro Cinema • 425-9212



# Little films from the prairie

Hooray, Edmonton! Local filmmakers create most of the strongest pieces in *Prairie Tales 5*

By JOSEF BRAUN

The Alberta Media Arts Alliance and Metro Cinema are presenting their annual selection of new Albertan short films and videos this weekend in an extremely diverse 83-minute package. The dozen selections that make up *Prairie Tales 5* represent a vast range of artists, aesthetics and landscapes from across the province—though, all biases aside, it

must be said that the program's strongest pieces are largely the product of Edmonton's film community, thanks in no small part to FAVA's 20th anniversary commissioning project. *Prairie Tales 5* appears to have arranged its films from south to north, so if you're discouraged by the program's first half, do stick around—it only gets better. Here are the highlights.

Anne Marie Nakagawa's *Transit* is a meditation on cars, buses and trains, framing small fractions of

## REVUE SHORTS

space that vehicles pass through as well as alternating between viewpoints either inside or outside the

vehicles. It shares a cool austerity with Kay Burns's *The Butterfly Effect*, which evokes themes of industry, electricity, waste and death with only a handful of curiously juxtaposed images.

John Kerr's silent *The Emperor* is an ambitious dramatization of a police officer's murder during Alberta's Prohibition period which resulted in the executions of two people, though it's not entirely clear which of them was responsible. The archival footage Kerr interlaces with his own carefully treated black-and-white shots I could take or leave, but cinematographer Rick Garbutt captures some lovely, painterly images—in particular, one of a woman hanging laundry on a line before an ominously overcast prairie

sky. An unfortunate amount of dramatic action is conveyed through the device of newspaper headlines, but the actors' faces bring some emotional power to the film's climax, which breaks one of the film's conventions rather suddenly and to great effect.

**TIM FOLKMANN'S** *Last Light* returns to the filmmaker's obsession with extreme weather and its weird effects on the psyche. The film owes something to the short story "To Build a Fire," but takes Jack London's concept to some very perplexing places. Steve Pirot plays a guy seemingly stranded in the woods under several feet of snow, and as the film progresses, Folkmann cuts between Pirot warm and safe in a

small cabin and Pirot despairingly searching for kindling in the snow. The relationship between the two threads is left deliberately and pleasingly ambiguous.

Kelly Service's *Rolling* continues the doppelgänger theme with a pair of foxy brunettes in black dresses (April Banigan and Dawn Coulter) who meet on a freshly-painted rooftop parkade under some shady pretenses involving a briefcase. *Rolling* ends with a gag that's a bit on the limp side but packs one hell of a build-up, including a long, knockout sequence shot by Derek Sharplin that reveals an overhead view of a street, backs up to show a woman's body lying inert at the end

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# Poorly executed

*The Life of David Gale* represents the death of coherent screenwriting

BY JOSEF BRAUN

In *The Life of David Gale*, a noted opponent of capital punishment faces his last days on death row before his scheduled execution in the trigger-happy state of Texas. Preposterously, Gale was found guilty of the rape and murder of a friend and fellow activist despite some extremely conspicuously absent evidence, so it's quite obvious the guy's innocent before we even begin to hear his story.

Everything in this set-up seems to prepare us for a giant dose of overtly anti-capital punishment propaganda. The New York journalist sent down to interview Gale is so illogically dismissive of Gale's possible innocence that anybody can predict her eventual conversion to Gale's cause will comprise the core of the film's dramatic action. Plus, the film's opening scenes are pep-

REVUE **DRAMA**

pered with all sorts of moments that tell us how liberally savvy it is—like the one where a receptionist working at the journalist's office explains that she doesn't make the rules because, after all, she's just "a fat

black woman."

But what's ironic (if not downright bizarre) about *The Life of David Gale* is that it winds up making a strong case for the idea that all abolitionists are crazed, cult-mentality freaks whose boldest efforts to discredit the death penalty's efficacy only serve to strengthen the case of their enemies. The filmmakers even seem aware of this fact since, near the film's end, a character comes right out and says so—even though he's one of the bad guys. (It isn't hard to spot the bad guys in this movie. They almost always have strong southern accents and wear cowboy hats.) The film's alternative to being a persuasive abolitionist argument is to be an effective thriller, but this plan gets botched



Deadman talking Kevin Spacey in *The Life of David Gale*

too by the sheer predictability of the plot despite the utter weirdness of the actions of the film's "heroes."

**WRITTEN BY PHILOSOPHY** prof-turned-screenwriter Charles Randolph and directed by Alan Parker (whose other politically confused flicks include *Midnight Express* and *Mississippi Burning*), *The Life of David Gale* is a mess of a movie. It's boosted slightly by the talents of its personnel, namely actresses Kate Winslet and Laura Linney (who bring their roles more conviction than they deserve), and Parker's regular shooter Michael Seresin and production designer Geoffrey Kirkland (who provide Parker with a landscape as vivid as the film is foggy). To avoid spoiling the film's absurd ending, I won't reveal just how senseless the story gets. Instead, I'll just say that if the tone of *David Gale* seems like something based on a true story (like the similarly themed *Dead Man Walking*), rest assured that if it were, it would never have been made into a leftist movie because everyone would already know what misguided dunces the people the characters were based on actually are.

Randolph's attempts at suspense lean heavily on some very corny devices, especially the silent, opera-loving cowboy who follows Winslet around (because anyone who's seen a Hannibal Lecter movie knows that opera is creepy!). And Randolph's way of concocting a resolution is at times so forced as to be laughable, especially in the scene where Winslet suffocates herself with a plastic bag in order to "get inside the mind of the victim." It's probably worth mentioning that Kevin Spacey is well-cast in the titular role, but that's only if "well-cast" means doing the exact same performance you've already perfected in your last dozen movies, the old smarty-pants, holier-than-thou shtick that Spacey does convincingly but which never requires him to appear the slightest bit vulnerable. But perhaps the overwhelmingly negative critical reception *David Gale* has already received will clue Spacey and his agent in as to just how stale this pattern is becoming. ☹

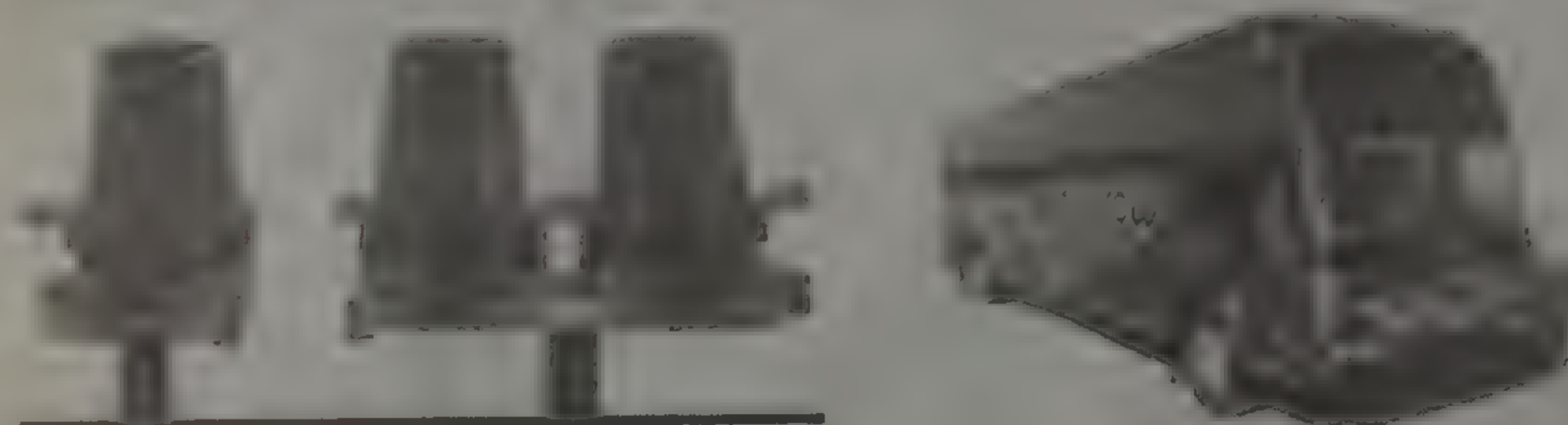
## THE LIFE OF DAVID GALE

Directed by Alan Parker • Written by Charles Randolph • Starring Kevin Spacey, Kate Winslet and Laura Linney • Now playing

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## Prairie Tales 5

Continued from previous page

of a sea of gray concrete, then watches a cab come and go in the foreground and then creeps back toward the woman. Wow.

**MY PERSONAL FAVOURITE** *Prairie Tale* is Tom Bernier's *Torretta Eccellente*, a rather cryptic, very funny little drama set against eerie artificial backdrops. Apparently a spoof on the lousy dubbing in much classic Italian cinema, the actors speak English and are dubbed (very poorly) into Italian, only to have their dialogue re-translated back into English on intertitles. It contains a series of strikingly bizarre images (such as Clinton Carew and Shomee Chakrabarty falling from the sky, one cradling the other) and asks us penetrating questions like "If you saved up all your blinks and did them all at once, how long would your eyes be closed?"

Lindsay McIntyre's *Taking Flight* is probably the most densely narrative

piece after *The Emperor*, but its effect is cleaner and more fluid. It deals with a mother's memory of a teenage rape. The framing device that identifies the rape as a memory feels strangely unnecessary to me despite being integral to the story, but the overall effect is no less disturbing. The dissolves, the use of sound and the underwater photography, the images of swimming unnervingly juxtaposed with that of the assault, become cumulatively hypnotic.

*Black Angus* is a sumptuous new work from Dave Morgan, once again featuring excellent camerawork by Sharplin. Though ostensibly a music video for Wendy McNeill, it in fact works as a loving tribute to the beautiful character building that houses FAVA, whose rooftop view of downtown Edmonton at dusk seems a fitting final image with which to end *Prairie Tales 5*. ☹

## PRAIRIE TALES 5

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# talk about battle fatigue!

*Gods and Generals* is an unbelievably tedious, whitewashed Civil War epic

BRIAN GIBSON

those wide-eyed civilians, stout heart and patient of spirit, who wish to see the Civil War. *Gods and Generals*, here's my report from the front ranks. That celluloid battlefield, you will line after line of banal dialogue, the stink of sanitized history slog through the murk and mud painful overacting, only to be leoned to death by dull editing. sum, you will watch a series of re-enactments and wait for a to break out.

*Gods and Generals* covers General Nathan "Stonewall" Jackson (Stephen Lang) and his Virginia battles against the Confederacy. The command of General Robert E. Lee (Robert Duvall) is also shown, while the North is viewed through the eyes of Lawrence Amblerlain (Jeff Daniels), who has his wife Fanny (a floundering Sorvino) behind to lead the

20th Maine Volunteers.

*Gods and Generals* desperately needs writers and directors, but only Ron Maxwell wields pen and camera. From the opening scene onward there are awkward pauses between flat, rigidly delivered lines and the acting is more laboured than the breaths of dying soldiers. As the classical muzak score swells on and on, camera shots range from close-ups of speakers' faces to slow pans of troops rushing into battle. The film unspools like a Ken Burns documentary directed with all the cinematic dazzle of a *Friends* episode.

No one is conflicted about the war or questioning of authority. The generals' self-important speeches are

REVUE **DRAMA**

stilted and completely unmemorable and are almost always followed by cap-waving and cheering from the troops, no doubt to shut the speaker up so they can rush onto the battlefield to be killed more quickly and less painfully. The scripture-spouting, supplicating Jackson is such a self-righteous proselytizer that, with an atheist general on his deathbed, he refuses to let the man die in earthly peace and tells him that he will "believe for

both of us." His hokey encounter with a sickly sweet little girl at a Christmas party leaves him weeping not only for her death but, as one of his men notes, "I think he's crying for them all." With Stonewall's endless pontificating about heaven, it's hard to forget that this film gets you four hours closer to it, but without the expected enlightenment.

**LITTLE SOCIAL AND POLITICAL** context for the war is offered. The South-biased film's treatment of blacks and women is especially spurious, throwing in token nods to their presence in an 1860s world that seems more progressive than ours, so entirely devoid is it of sexism, racism and slavery. A few banal speeches are made about the support of Southern women and the need for abolition, but apparently the filmmakers felt *Gods and Generals* had more of a ring to it than *Wives and Negroes*. So back to the battle scenes.

The war does seem senseless, not just because of the simple-headed way the fighting scenes are shot, but also because of the sheer stupidity of white men shooting other white men a few paces away as they reload their primitive rifles (never keeping their heads down or lying low for cover). Then there's Jackson's frightening certitude that "all men would



be equally brave" on the battlefield if they were sure of entering another world after leaving this one. The complex-as-cardboard general also uses the Bible as a model for battle plans, wonders at the horrors of war, then says all they can do is "Kill every last man" of the enemy. But Maxwell's film isn't a timely statement about the pathetic futility of men killing each other out of petty provincialism and simplistic, evangelical bravado. No, *Gods and Generals*

is just a wheezy, rambling gasp of a self-mythologizing American war flick that requires almost as much effort to survive as the real thing—if you enter that theatre, heed the words of General Jackson: "I am perfectly resigned to not being saved." ☐

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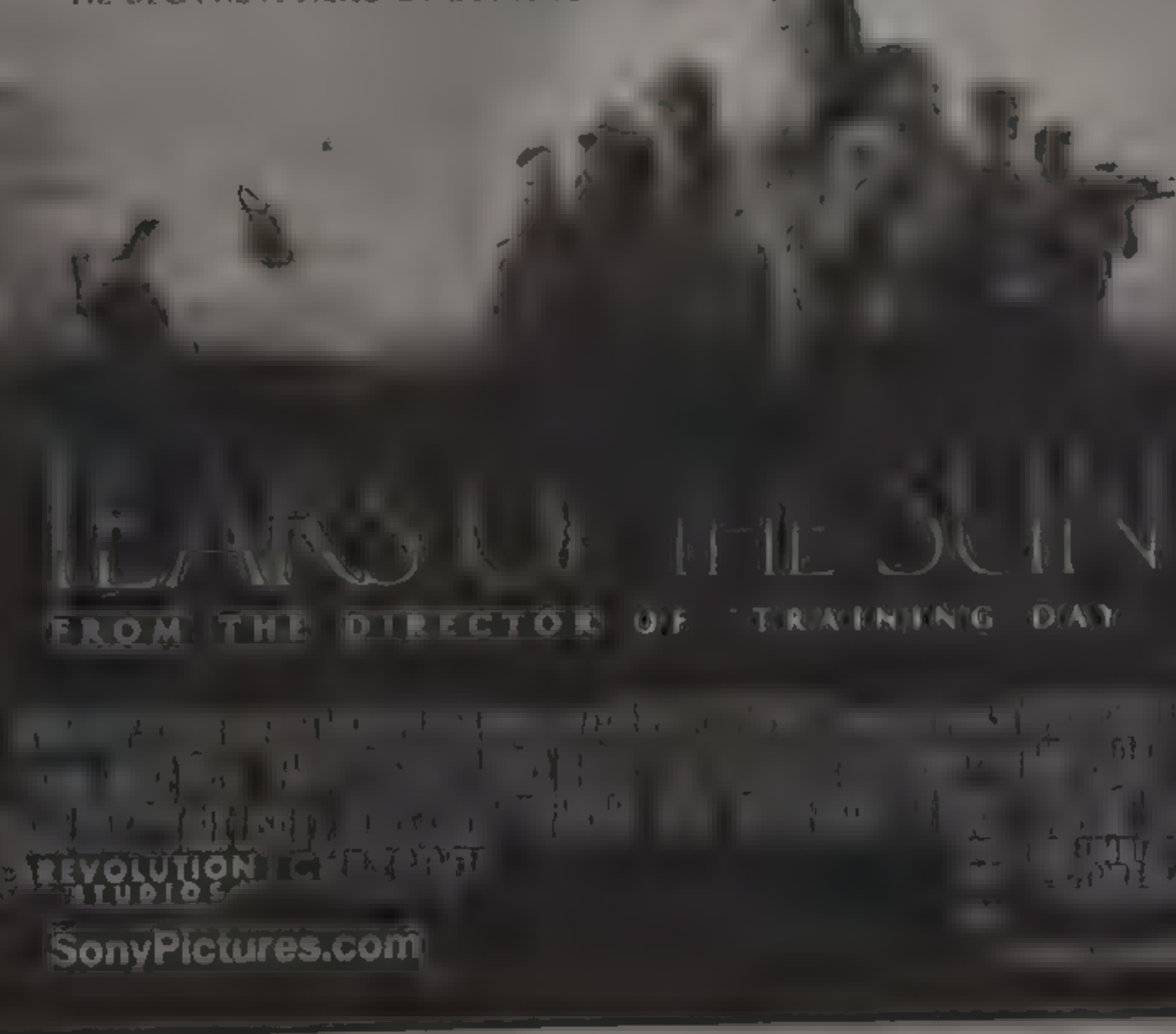
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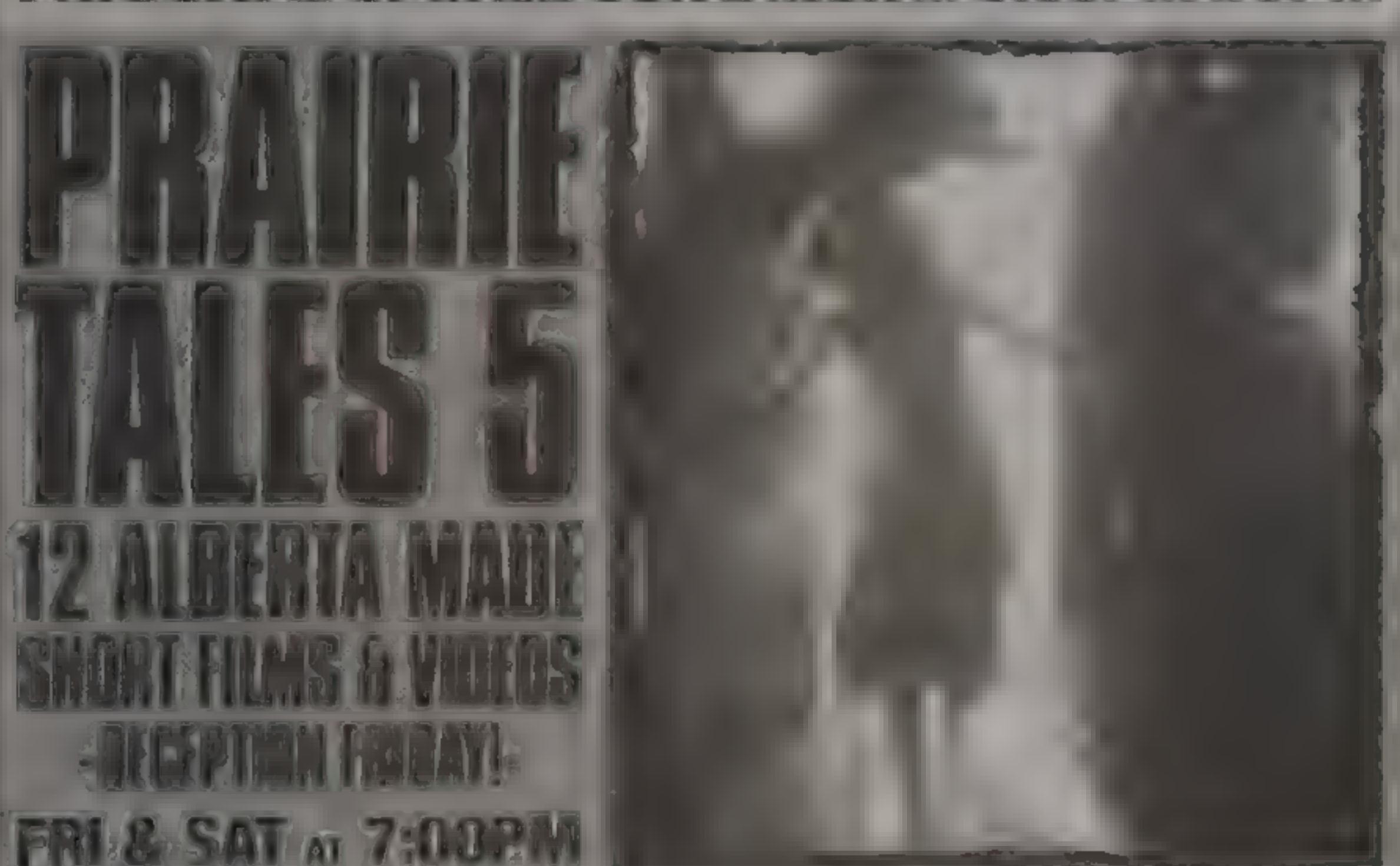
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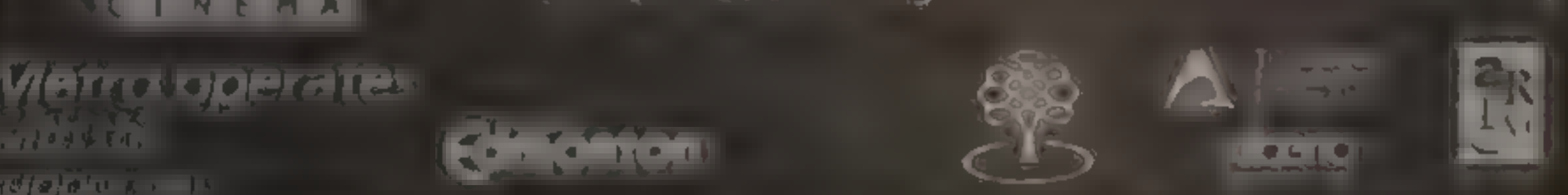
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# FILM WEEKLY

## NEW THIS WEEK

**VUE PICK** **All About Lily Chou-Chou (M)** Hayato Ichihara and Shugo Ohinari star in director Shunji Iwai's gritty exploration of the disaffected youth culture of Japan, including a group of adolescents who find escape from their grim lives by immersing themselves in pop culture—in particular an Internet chatroom devoted to a fictitious singing "idol." *Zeidler Hall, The Citadel; Fri-Sat, Feb 28-Mar 1 (9pm); Sun-Mon, Mar 2-3 (6:30 and 9pm)*

**Cradle 2 the Grave (CO, FP, L)** DMX, Jet Li, Gabrielle Union and Tom Arnold star in *Exit Wounds* director Andrzej Bartkowiak's action thriller about a gangster who is forced to team up with a Taiwanese intelligence agent to meet the ransom demands of an international criminal who has kidnapped his daughter.

**VUE PICK** **He Called Himself Surava (M)** Director Erich Schmid Thomas's award-winning documentary about Switzerland editor and journalist Hans Werner Hirsch's tireless and courageous campaign, beginning in 1939 to expose the evils of the Nazi regime and their extermination of the Jews. *Zeidler Hall, The Citadel; Thu, Feb 27 (7pm)*

**VUE PICK** **Meler 19 (M)** Director Erich Schmid Thomas's acclaimed documentary about a middle-aged policeman whose investigation into the disappearance of a sum of money from the Zurich police headquarters revealed a network of high-level police corruption and made him an unlikely hero of the 1968 European youth movement. *Zeidler Hall, The Citadel; Thu, Feb 27 (8:45pm)*

**VUE PICK** **On the Waterfront (EFS)** Marlon Brando, Eva Marie Saint, Karl Malden, Rod Steiger and Lee J. Cobb star in *A Streetcar Named Desire* director Elia Kazan's classic 1954 drama about a former boxer, now a longshoreman on the New York City docks, torn between his sense of personal morality and his loyalty to his corrupt brother. *Provincial Museum Auditorium (102 Ave & 128 St); Mon, Mar 3 (8pm)*

**Prairie Tales 5 (M)** A collection of short films and videos by Alberta directors, including Tim Folkmann, Dave Morgan, Kelly Service and Rebecca Fairless. *Zeidler Hall, The Citadel; Fri-Sat, Feb 28-Mar 1 (7pm)*

## FIRST-RUN MOVIES

**VUE PICK** **About Schmidt (CO, FP)** Jack Nicholson, Kathy Bates and Dermot Mulroney star in *Election* director Alexander Payne's satirical comedy about a newly retired actuary who embarks on a road trip to inject meaning into life following the death of his wife and his adoption of an African foster child. Based on the novel by Louis Begley.

**VUE PICK** **Adaptation (CO, FP)** Nicolas Cage, Meryl Streep and Chris Cooper star in *Being John Malkovich* director Spike Jonze's wildly inventive comedy-drama about a neurotic Hollywood screenwriter facing writer's block and sexual frustration as he struggles to adapt Susan Orlean's book *The Orchid*

*Thief* into a film, to the point where he decides to write himself into his own script. Screenplay by Charlie and Donald Kaufman.

**VUE PICK** **Bowling for Columbine (CO)** *Roger and Me* writer/director Michael Moore examines Americans' love affair with firearms and probes the roots of the United States' astronomical gun-murder rate in this satirical documentary featuring interviews with Charlton Heston, Marilyn Manson and Matt Stone.

**VUE PICK** **Catch Me If You Can (CO)** Leonardo DiCaprio, Tom Hanks and Christopher Walken star in *Minority Report* director Steven Spielberg's breezy comedy/drama, based on the memoir by Frank Abagnale, Jr., whose serial habit of impersonating doctors, lawyers and airplane pilots made him the youngest person ever to be put on the FBI's most-wanted list.

**VUE PICK** **Chicago (CO, FP)** Renée Zellweger, Catherine Zeta-Jones and Richard Gere star in director Rob Marshall's flashy film version of the classic Bob Fosse stage musical about a pair of publicity-hungry murderesses manipulating the courts and the media in 1930s Chicago. Songs by John Kander and Fred Ebb.

**VUE PICK** **City of God (CO)** Alexandre Rodrigues, Leandro Firmino da Hora and Seu Jorge star in director Fernando Meirelles's flashily staged, fact-based epic about the rise and fall of three decades of drug dealers and petty criminals in Rio de Janeiro's Cicade de Deus slum. Based on the book by Paulo Lins. In Portuguese with English subtitles.

**Daredevil (CO, FP, L)** Ben Affleck, Jennifer Garner, Michael Clarke Duncan and Colin Farrell star in *Simon Birch* writer/director Mark Steven Johnson's big-screen version of the Marvel comic book about a blind attorney who uses his superhuman sensitivity to his surroundings to fight criminals in New York's Hell's Kitchen.

**Dark Blue (FP)** Kurt Russell, Scott Speedman and Ving Rhames star in *Bull Durham* director Ron Shelton's gritty police drama about two LAPD homicide detectives—one a morally foot-loose veteran, the other a fresh-faced rookie—investigating a racially charged slaying in the week leading up to the verdict in the 1992 Rodney King trial. Based on a story by James Ellroy.

**Darkness Falls (FP)** Chaney Kley and Emma Caulfield star in director Jonathan Liebesman's horror flick about a young small-town outcast who helps the little brother of his childhood girlfriend battle an ancient, supernatural force—the same creature that inspired the popular myth of the "tooth fairy."

**Die Another Day (FP)** Pierce Brosnan, Halle Berry, Rick Yune and Judi Dench star in the latest adventure for suave, ladykilling British secret agent James Bond, who this time teams up with a sexy female American spy to battle a facially mutilated North Korean master criminal and a power-mad Brit. Directed by Lee Tamahori. (*Along Came a Spider*).

**Final Destination 2 (CO)** Ali Larter, A.J. Cook and Tony Todd star in director David Ellis's

sequel to the surprise 2000 hit horror movie, in which a group of college students cheat death in a spectacular highway accident and must then try to prevent fate from catching up to them in order to stay alive.

**VUE PICK** **Gangs of New York (CO)** Leonardo DiCaprio, Daniel Day-Lewis, Cameron Diaz, Jim Broadbent and Henry Thomas star in *GoodFellas* director Martin Scorsese's violent historical epic, set during the early days of organized crime in mid-19th-century New York City, about the son of a slain Irish gang leader who vows revenge on his father's murderer.

**Gods and Generals (CO)** Jeff Daniels, Robert Duvall, Stephen Lang and Mira Sorvino star in *Gettysburg* director Ron Maxwell's Civil War epic, which blends historical and fictional characters to tell the story of the battles of Bull Run, Antietam, Fredericksburg and Chancellorsville. Based on the book by Jeff Shaara.

**The Hours (CO, FP)** Nicole Kidman, Meryl Streep, Julianne Moore and Ed Harris star in *Billy Elliot* director Stephen Daldry's adaptation of Michael Cunningham's novel, which interweaves the stories of three women from different eras, all of whom have a close connection with Virginia Woolf's novel *Mrs. Dalloway*.

**How to Lose a Guy in 10 Days (CO, FP, L)** Kate Hudson, Matthew McConaughey and Adam Goldberg star in *Miss Congeniality* director Donald Petrie's romantic comedy about a ladies' man who bets his buddies he can stay in a relationship for longer than 10 days, unaware that his new girlfriend has bet her friends that she can drive a man away in no time flat.

**The Jungle Book 2 (CO, FP)** The voices of John Goodman and Haley Joel Osment are featured in this animated sequel to the 1967 Disney cartoon version of Rudyard Kipling's novel about the jungle boy Mowgli and his fun-loving friend Baloo the bear.

**Just Married (CO)** Ashton Kutcher and Brittany Murphy star in *Big Fat Liar* director Shawn Levy's romantic comedy about two newlyweds—a working-class traffic reporter and a young woman whose upper-crust parents disapprove of her new husband—struggling through a disastrous honeymoon in Venice.

**Kangaroo Jack (CO, FP)** Jerry O'Connell, Anthony Anderson, Estella Warren and Christopher Walken star in *Coyote Ugly* director David McNally's slapstick comedy about two friends who bungle an assignment to deliver \$100,000 in Mob money to Australia when the loot is stolen by a wild kangaroo.

**The Life of David Gale (CO, FP)** Kevin Spacey, Laura Linney and Kate Winslet star in *Mississippi Burning* director Alan Parker's political thriller about a reporter who begins to suspect that a famous anti-death-penalty advocate, who has been sent to Death Row himself for the rape and murder of a fellow activist, may in fact be the innocent victim of a massive conspiracy.

**VUE PICK** **The Lord of the Rings: The Two Towers (CO, FP)** Elijah Wood, Ian McKellen, Viggo Mortensen, Sean Astin, Christopher Lee and Andy Serkis star in



It's a slow weekend as far as new movies are concerned—*Cradle 2 the Grave*, the quickie reteaming DMX and Jet Li, is the sole new major Hollywood release to wiggle way into the Edmonton cineplexes. In other words, it's a good weekend to catch up on Oscar nominees you haven't ever crossed off your checklist. *Gangs of New York*, *Adaptation*, *About Schmidt*, *The Two Towers*, *The Hours*, *Chicago*, *Talk to Her*, *The Pianist* and *The American* are all still playing. Or better yet, you could head down to the Provincial Museum on Monday night and take in *On the Waterfront*, which itself was a monster Oscar tender nearly 50 years ago—it was nominated for 10 statues in 1954 and won eight, including trophies for director Elia Kazan, star Marlon Brando and screenwriter Budd Schulberg. Let's see DMX top that!

the much-anticipated second installment of director Peter Jackson's epic film adaptation of J.R.R. Tolkien's trilogy of fantasy novels about a quest to destroy an all-powerful ring.

**Old School (CO, FP, L)** Luke Wilson, Will Ferrell and Vince Vaughn star in *Road Trip* director Todd Phillips's lowbrow comedy about a newly single thirtysomething man who relives his irresponsible younger days when he and two friends move into a huge house near the local college campus and set up a party-all-night "unofficial fraternity."

**VUE PICK** **The Pianist (CO, GA)** Adrien Brody and Thomas Kretschmann star in *Chinatown* director Roman Polanski's intimate Holocaust drama, based on the true story of Polish musician Wladyslaw Szpilman, his experiences with his family in the Warsaw Ghetto and the series of narrow escapes and unexpected offers of aid that helped him avoid death at the hands of the Nazis.

**VUE PICK** **The Quiet American (P)** Michael Caine, Brendan Fraser and Do Hai Yen star in *Rabbit-Proof Fence* director Phillip Noyce's film version of Graham Greene's novel about a dissolute British journalist in 1952 Vietnam and his at once friendly and distrustful relationship with a likable young American CIA agent.

**The Recruit (CO, FP)** Al Pacino, Colin Farrell and Bridget Moynahan star in *No Way Out* director Roger Donaldson's spy thriller about a young CIA recruit who tries to sort through a web of double agents and secret agendas at the agency's Camp Peary training facility, all under the watchful eye of a charismatic instructor.

**Shanghai Knights (CO, FP)** Jackie Chan, Owen Wilson, Donnie Yen and Fann Wong star in *Clay Pigeons* director David Dobkin's sequel to the 2000 action/comedy *Shanghai Noon*, in which

martial-arts expert Chon Wang and his new well buddy Roy O'Bannon travel to London to track down the murderer of Chon's father.

**VUE PICK** **Talk to Her (P)** Javier Camara, Danyel Grandinetti, Rosario Flores and Leonor Watling star in *All About My Mother* writer/director Pedro Almodóvar's strangely moving comedy/drama about the unlikely friendship that develops between a novelist in love with a comatose bullfighter and a male nurse in love with a comatose dancer. Spanish with English subtitles.

**VUE PICK** **25th Hour (CO)** Edward Norton, Paul Seymour Hoffman, Barry Pepper and Rosario Dawson star in *Do the Right Thing* director Spike Lee's drama about a convicted New York drug dealer reconnecting with his father, his girlfriend and a pair of old friends on his last day of freedom before a seven-year prison sentence. Screenplay by David Benioff based on his novel.

**Two Weeks Notice (CO, FP)** Sandra Bullock and Hugh Grant star in writer/director Marc Lawrence's romantic comedy about a self-absorbed attorney who only realizes how much he depends upon his overworked, unappreciated assistant when she announces she's quitting, giving him 14 days to find a replacement.

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Nightly @ 7:00 & 9:00 pm  
Sat & Sun Matinee 2:30 pm  
•14A•

**GARNEAU theatre**  
8712 - 109 Street - 433-0728

**THE PIANIST**  
Nightly @ 6:50 & 9:30 pm  
Sat & Sun Matinee 2:00 pm  
•14A• (violent and disturbing scenes)

**LEDUC CINEMAS**  
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Movie	Rating	Time	Days
Daredevil	14A	7:10, 9:20	Sat/Sun Matinee
Old School	18A	6:50, 9:00	Sat/Sun Matinee
How to Lose a Guy in 10 Days	PG	7:00, 9:20	Sat/Sun Matinee
Cradle 2 the Grave	14A	7:10, 9:15	Sat/Sun Matinee

**March 7 - Tears of the Sun & Bring the House Down**

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# FILM LISTINGS

Showtimes for Fri,  
February 28 to Thu,  
March 6

times are subject to change at anytime.  
without theatre for confirmation

## CLAREVIEW

8712-109 St. 433-0728

**THE PIANIST** 14A  
Violence, disturbing scenes.  
Fri Sat Sun 2:00

## PRINCESS

10337-82 Ave. 433-0728

**THE QUIET AMERICAN** 14A  
Violence, disturbing scenes.  
Fri Sat Sun 2:00

## TALK TO HER

18A

## METRO CINEMA

9828-101A Ave.  
Citadel Theatre, 425-9212

## PRAIRIE TALES 5

STC

## ALL ABOUT LILY CHOU-CHOU

STC  
Fri Sat Sun Mon 9:00 Sun Mon 6:30

## CHABA THEATRE

Jasper, Alberta, 780-852-3484

## DARKNESS FALLS

14A  
Fri Sat 7:00 9:00 Sun-Thu 8:00

## CHICAGO

14A  
Fri Sat 7:00 9:00 Sun-Thu 8:00

## LEDUC CINEMAS

4762-50 St. 986-2728

## DAREDEVIL

14A  
Violence, disturbing scenes. Daily 7:10 9:20  
Sat Sun Mon 1:20 3:25

## CRADLE 2 THE GRAVE

14A  
Coarse language, violence throughout.  
Daily 7:10 9:15 Sat Sun 1:00 3:20

## HOW TO LOSE A GUY IN 10 DAYS

PG  
Suggestive language.  
Daily 7:00 9:20  
Sat Sun Mon 1:00 3:20

## OLD SCHOOL

14A  
Crude sexual content. Daily 6:50 9:00  
Sat Sun 1:30 3:30

## WETASKIWIN CINEMAS

(1) 780-352-3922

## THE JUNGLE BOOK 2

G  
Sat Sun 1:00 3:00

## THE RECRUIT

PG  
Coarse language. Daily 9:15

## GRANDIN THEATRE

Grandin Mall, Sir Winston Churchill Ave.  
St. Albert, 458-9822

## THE JUNGLE BOOK 2

G  
11:00 1:00 2:50 5:45 7:30

## CHICAGO

14A  
6:00 8:30

## SHANGHAI KNIGHTS

PG  
12:30 3:00 5:30 8:00

## KANGAROO JACK

PG  
Suggestive language.  
11:15 1:10 3:10

## DAREDEVIL

14A  
11:30 1:45 4:00 6:20 8:45

## DARK BLUE

14A  
Violence, coarse language throughout.  
11:30 1:45 4:00 6:20 8:45

## CINEMA GUIDE

## CITY CENTRE

10200-102 Ave. 421-7020

## CRADLE 2 THE GRAVE

14A  
Coarse language, violence throughout.  
Daily 12:30 2:30 5:00 7:30 10:00

## DAREDEVIL

14A  
Violence, disturbing scenes. Daily 12:30 2:50 5:10 7:50 10:20

## OLD SCHOOL

18A  
Crude sexual content.  
Daily 2:40 4:50 7:10 9:30

## THE LIFE OF DAVID GALE

14A  
Sexual content, mature themes. Fri-Wed 12:40  
3:50 Thu 12:40 3:40 9:50

## THE HOURS

Mature themes. Daily 1:00 4:00 6:40 9:10

## CHICAGO

14A  
Daily 1:20 4:20 7:20 10:10

## CITY OF GOD

18A  
Violence, coarse language throughout.  
Subtitled. Daily 12:20 3:20 6:30 9:20

## SHANGHAI KNIGHTS

PG  
Daily 1:10 4:10 7:40 10:15

## HOW TO LOSE A GUY IN 10 DAYS

PG  
Suggestive language. Daily 12:50 3:50 6:50 9:40

## WEST MALL 8

8882-170 St. 444-1829

## CATCH ME IF YOU CAN

PG  
Not suitable for younger children  
Fri Mon-Thu 6:45 9:40  
Sat-Sun 1:00 3:50 6:45 9:40

## BOWLING FOR COLUMBINE

14A  
Fri Mon-Thu 7:10 9:45  
Sat-Sun 1:25 4:00 7:10 9:45

## THE PIANIST

14A  
Violence, disturbing scenes.  
Fri Mon-Thu 8:00 Sat-Sun 1:30 4:40 8:00

## GANGS OF NEW YORK

14A  
Brutal violence throughout  
Fri Mon-Thu 8:30  
Sat-Sun 1:20 4:50 8:30

## FINAL DESTINATION 2

18A  
Gory violence. Fri Mon-Thu 7:20 9:50  
Sat-Sun 2:00 4:30 7:20 9:50

## CHICAGO

14A  
Fri Mon-Thu 7:00 9:30  
Sat-Sun 1:40 4:10 7:00 9:30

## ABOUT SCHMIDT

14A  
Fri Mon-Thu 6:40 9:20  
Sat-Sun 1:10 3:40 6:40 9:20

## TWO WEEKS NOTICE

PG  
Fri Mon-Thu 6:50 9:10  
Sat-Sun 1:50 4:20 6:50 9:10

## CLAREVIEW

4211-139 Ave. 472-7600

## CRADLE 2 THE GRAVE

14A  
Coarse language, violence throughout.  
Daily 2:15 4:50 7:25 10:00

## DAREDEVIL

14A  
Violence, disturbing scenes.  
Daily 1:00 2:00 3:15 4:15  
5:30 7:00 7:45 9:30 10:10

## THE LIFE OF DAVID GALE

14A  
Sexual content, mature themes.  
Daily 1:20 4:10 6:50 9:45

## OLD SCHOOL

18A  
Crude sexual content. No passes.  
Daily 1:10 3:20 5:20 7:50 10:15

## CHICAGO

14A  
Daily 1:40 4:20 7:10 9:40

## THE JUNGLE BOOK 2

G  
Daily 1:15 3:30 5:15 7:05 8:50

## HOW TO LOSE A GUY IN 10 DAYS

PG  
Suggestive language.  
Daily 2:10 4:40 7:15 9:50

## SHANGHAI KNIGHTS

PG  
Daily 1:50 4:30 7:30 10:05

## THE LORD OF THE RINGS: THE TWO TOWERS

14A  
Violence, frightening scenes.  
Daily 1:30 5:00 8:30

## SOUTH EDMONTON COMMON

1525-99 St. 438-8585

## CRADLE 2 THE GRAVE

14A  
Coarse language, violence throughout.  
Daily 1:30 4:15 7:10 9:50  
THX Daily 12:30 3:00 5:30 8:00 10:40

## CHICAGO

14A  
Daily 1:20 4:00 6:45 9:20

## CATCH ME IF YOU CAN

PG  
Not suitable for younger children  
Fri-Sun Tue-Thu 2:20, 5:20 8:50 Mon 5:20 8:50

## THE HOURS

PG  
Mature themes  
Daily 1:15 3:50 6:30 9:10

## ABOUT SCHMIDT

14A  
Daily 12:50 3:30 6:40 9:30

## THE LORD OF THE RINGS: THE TWO TOWERS

14A  
Violence, frightening scenes.  
Daily 12:45 4:40 8:40

## GANGS OF NEW YORK

18A  
Brutal violence throughout.  
Daily 1:40 5:15 8:45

## SHANGHAI KNIGHTS

PG  
Daily 2:00 4:50 7:30 10:10

## OLD SCHOOL

14A  
Crude sexual content  
Daily 2:10 4:20 7:20 9:45  
THX Daily 1:10 3:20 5:40 8:10 10:30

## DAREDEVIL

14A  
Violence, disturbing scenes.  
Fri-Tue Thu 2:30 5:10 7:50 10:20  
Wed 2:30 10:20  
THX Daily 1:00 4:10 7:00 9:40

## THE JUNGLE BOOK 2

G  
Fri-Sun Tue-Thu 12:35 2:45 5:00 7:15 9:15  
Mon 12:35 2:45 5:00

## GODS AND GENERALS

PG  
Violence, disturbing scenes. Daily 2:40 7:40

## THE LIFE OF DAVID GALE

14A  
Sexual content, mature themes  
THX Daily 12:40 3:40 6:50 10:00

## WEST MALL 8

8882-170 St. 444-1331

## SWEET HOME ALABAMA

PG  
Coarse language. Fri Mon-Thu 6:30 9:00  
Sat-Sun 1:15 3:45 6:30 9:00

## THE RING

14A  
Frightening scenes. Fri Mon-Thu 7:00 9:15  
Sat-Sun 1:45 4:00 7:00 9:15

## THE HOT CHICK

14A  
Fri Mon-Thu 7:15 9:45  
Sat-Sun 2:15 4:45 7:15 9:45

## HARRY POTTER AND THE CHAMBER OF SECRETS

PG  
Frightening scenes. Fri Mon-Thu 7:45  
Sat-Sun 1:00 4:30 7:45

## STAR TREK: NEMESIS

PG  
Violence, disturbing scenes, not suitable for younger children  
Fri Mon-Thu 6:45 9:30  
Sat-Sun 1:30 4:15 6:45 9:30

## MY BIG FAT GREEK WEDDING

PG  
Fri Mon-Thu 7:30 10:00  
Sat-Sun 2:00 5:00 7:30 10:00

## VILLAGE THEATRE

1 Gervais Rd. St. Albert, 459-1212

## CRADLE 2 THE GRAVE

14A  
Coarse language, violence throughout  
Fri 7:15 10:00 Sat-Sun 1:30 4:30 7:15 10:00  
Mon-Thu 7:15

## THE LIFE OF DAVID GALE

14A  
Sexual content, mature themes. Fri 6:45 9:30  
Sat-Sun 12:30 3:45 6:45 9:30 Mon-Thu 6:45

## THE RECRUIT

PG  
Coarse language. Fri 7:15 9:45  
Sat-Sun 1:30 4:00 7:15 9:45 Mon-Thu 7:15

## ABOUT SCHMIDT

14A  
Fri 6:45 9:30  
Sat-Sun 1:00 4:00 6:45 9:30 Mon-Thu 6:45

## ADAPTATION

14A  
Coarse language, suggestive scenes  
Fri 6:30 9:00 Sat-Sun 1:15 3:45 6:30 9:00  
Mon-Thu 6:30

## JUST MARRIED

PG  
Suggestive content, not recommended for  
younger children. Fri 6:45 9:00  
Sat-Sun 1:45 4:15 6:45 9:00 Mon-Thu 6:45

## HOW TO LOSE A GUY IN 10 DAYS

PG  
Suggestive language. Fri 7:00 9:30  
Sat-Sun 1:15 4:15 7:00 9:30 Mon-Thu 7:00

## OLD SCHOOL

14A  
Crude sexual content. Fri 7:30 10:00  
Sat-Sun 1:45 4:45 7:30 10:00 Mon-Thu 7:30

## GANGS OF NEW YORK

14A  
Brutal violence throughout. Fri 8:45  
Sat-Sun 12:45 4:30 8:45 Mon-Thu 6:30

## 25TH HOUR

14A  
Coarse language throughout  
Fri 6:30 9:15 Sat-Sun 12:30 3:45 6:30 9:15  
Mon-Thu 6:30

## THE LORD OF THE RINGS: THE TWO TOWERS

14A  
Violence, frightening scenes  
Fri 8:45 Sat-Sun 12:45 4:45 8:45  
Mon-Thu 6:20

## THE HOURS

PG  
Mature themes. Fri 7:00 9:45  
Sat-Sun 1:00 4:15 7:00 9:45 Mon-Thu 7:00

## GALAXY CINEMAS @ SHEDWOOD PARK

2020 Sherwood Drive  
Edmonton 780-416-0150

## DAREDEVIL

14A  
Violence, disturbing scenes  
Fri 3:35 7:00 9:45  
Sat-Sun 1:15 3:35 7:00 9:45  
Mon-Thu 7:00 9:45

## THE JUNGLE BOOK 2

G  
Fri 4:45 7:05 8:45 Sat-Sun 12:45 2:45 4:45 7:05  
8:45 Mon-Thu 7:05 8:45

## HOW TO LOSE A GUY IN 10 DAYS

PG  
Suggestive language  
Fri 3:20 7:10 9:40  
Sat-Sun 12:30 3:20 7:10 9:40  
Mon-Thu 7:10 9:40

## SHANGHAI KNIGHTS

PG  
Fri 4:10 7:20 9:50  
Sat-Sun 1:40 4:10 7:20 9:50  
Mon-Thu 7:20 9:50

## THE RECRUIT

PG  
Coarse language  
Fri 3:10 7:15 9:35  
Sat-Sun 1:30 4:15 7:15 9:35  
Mon-Thu 7:15 9:35

## CHICAGO

14A  
Fri 3:40 6:30 9:10  
Sat-Sun 12:50 3:40 6:30 9:10  
Mon-Thu 6:30 9:10

## THE LORD OF THE RINGS: THE TWO TOWERS

14A  
Violence, frightening scenes  
Fri-Sun 4:00 8:00  
Mon-Thu 8:00

## KANGAROO JACK

PG  
Suggestive language  
Sat-Sun 12:00 2:00

## THE LIFE OF DAVID GALE

14A  
Sexual content, mature themes  
Fri 3:10 6:40 9:30  
Sat-Sun 12:10 3:10 6:40 9:30  
Mon-Thu 6:40 9:30

## OLD SCHOOL

14A  
Crude sexual content  
Fri 3:30 7:30 9:50  
Sat-Sun 1:00 3:30 7:30 9:50  
Mon-Thu 7:30 9:50

## THE PIANIST

14A  
Violence, disturbing scenes  
Fri 3:00 6:20 9:20  
Sat-Sun 12:00 3:00 6:20 9:20  
Mon-Thu 6:20 9:20

## FAMOUS PLAYERS

29 Ave. Calgary Trail, 436-6977

## ADAPTATION



# ON THE COVER

## Two women deal with the consequences of romance in Kill Your Television's *Stop Kiss*

By PAUL MATWYCHUK

There weren't a lot of parts for women in the 2001/2002 theatre season. Even one of my favourite productions, Kill Your Television's *R&J*, was an adaptation of Shakespeare's *Romeo and Juliet* in which all the parts, even Juliet, were played by men. Maybe it's a trend or maybe it's just a big fat coincidence, but theatre companies large and small seem to be making a genuine effort to rectify that situation this season, with all- or nearly-all-female productions like Northern Light's *Breed*, the Citadel's *If We Are Women* and Theatre Network's *Perfect Pie*. Here's a statistic for you: almost as many shows with predominantly female casts were staged in Edmonton this February than were staged in all of 2001/2002: *The Making of Warriors*, *Biting the Butcherhorn*, *Citizen Pochsy*, *Jimmy: créature de rêve*, *Outside the Lines*, *Lysistrata*—this year, even the annual Catalyst fundraiser *Over the Edge with 4-Play* sports an all-female cast.

This trend hasn't left Kill Your Television in the dust either; their new production, *Stop Kiss*, features Beth Graham and Caroline Livingstone as a mismatched pair of New York women—Callie (Livingstone), an apathetic traffic reporter for a radio station, and Sara (Graham), a schoolteacher new to the city. Neither woman has previously identified herself as gay, and yet they unexpectedly find themselves attracted to each other. And playwright Diana Son (a one-time staff writer on *The West Wing*) adds a further wrinkle to the proceedings by having the scenes alternate back and forth between two separate timelines: we see the events leading up to the blossoming of their very tentative lesbian romance, as well as the aftermath of a horrific act of violence that has left one of them lying in a coma. "One narrative is a mystery," says Graham, "as you try to put together what happened to them, and the other is a love story."

**IT'S THE THIRD** production for the collective in as many years, following *R&J* in 2002 and Eric Bogosian's *SubUrbia* in 2001. Both of those shows—which, like *Stop Kiss*, were directed by Kevin Suttle—won Sterling Awards for Outstanding Production by a Collective, and both prominently featured KYT co-artistic directors Nathan Cuckow and Chris Fassbender in the cast. According to Cuckow, the decision to do a

"women's show" this time out was a deliberate one.

"The shows we did previously were vehicles for us as actors," he says. "There's not enough work for everybody in this city and part of the reason for starting up the company was so that, instead of waiting around for jobs, we could create some for ourselves. But this time it was appealing to do a show that wouldn't centre around us. That's increasingly the reality for us—we don't want to be in every show. If we did that, every show would be the same. It's important to shake things up, and of course we also knew there were all sorts of fantastic actresses in this city who deserve to be working and showcasing themselves."

Both Graham and Livingstone have turned up in some high-profile roles already this season—Livingstone played a sexually and economically frustrated woman living in the Alberta badlands in *Excavations*, while Graham was the teisty Cape Breton heroine in *The Glace Bay Miners' Museum*—but neither role really allowed them to showcase their sensual side the way *Stop Kiss* does. Plus, the play's seesawing structure, which requires the two actors to switch on a dime from *Jessica Stein* to Matthew Shepard territory, certainly poses them

### PREVIEW THEATRE

some unusual technical hurdles. "We have an intricate pattern of costume changes backstage that we're slowly weaving," says Graham. "There's a lot of action going on backstage between scenes, believe me."

"What's difficult for me, I find," Livingstone says, "is not to let the scenes bleed into each other. I'm in a love story then I'm immediately talking to a detective about my lover having her head bashed in—and it's a challenge not to go into this head-bashing scene with all this love energy. Switching your mindset like that is hard."

"That's not so much a problem for me," says Graham. "I'm in a coma in the later scenes, so it's a lot easier. For me, the challenge is in those early scenes where we're just starting out. We compare it to Pinter a little bit; you're talking about a bagel and a hot chocolate, but there's all this other stuff going on underneath. So just mapping out the initial stages of their relationship is a challenge for me—when does that attraction start to happen,

when does it start becoming more than just a friendship?"

**STOP KISS CONTINUES** KYT's tradition of bringing to Edmonton the kind of buzz-heavy Off-Broadway shows that might otherwise be too "edgy" or specialized in their appeal for the Citadel, or whose origins are too American for Theatre Network or Workshop West. (*Stop Kiss* debuted at the New York Shakespeare Festival in 1998 and starred Canadian actress Sandra Oh

as Sara and Jessica Hecht, who's best known for playing Ross's ex-wife's lesbian lover on TV's *Friends*, as Callie.)

But the play fits into the KYT mould in other ways, too. Like the apathetic Jeff in *SubUrbia*, the twentysomething Callie spends most of her time spinning her wheels, killing time at an unfulfilling job—a job she only landed because her boyfriend's uncle worked at the radio station—knowing that she wants to accom-

plish more with her life and yet unable to find the will to force herself to change her ways. To quote an old Gang of Four song, her ambition is to have an ambition. (Symbolism alert: even when Callie asks her Magic 8-Ball a question, it always comes up split between two answers.) "It's funny though," Livingstone says. "I don't think Callie recognizes that about herself until Sara comes into her life and shows her what life can be. Callie's satisfied just doing



# Prelude to a Kiss

Caroline Livingstone and Beth Graham in *Stop Kiss*, photographed by Pinter at Chrome Hair Salon



what other people give her—"My boyfriend's uncle got me my job," My guidance counselor got me into NYU"—and now that there's something in her life worth fighting for, she's willing to actually take that next step and act."

And, like *R&J*, *Stop Kiss* deals with characters who find themselves falling in love with a member of the same sex, without necessarily thinking of themselves as gay. "It's the idea of love being genderless," says Cuckow. "I think it's the last thing either Callie or Sara ever expected, to fall in love. And I don't think either character has really thought about [the nature of their sexuality] until this point. And we're in a world that doesn't really encourage that kind of exploration either—you're either this or you're that and the world doesn't want to believe that there's any kind of middle ground or grey area between them."

In the play, Callie finds herself transformed into an unwilling gay

icon as a result of radio, TV and newspaper coverage of Sara's assault—she starts getting letters from lesbians cryptically urging her to "speak truth to power" and complains about the unwelcome new identity that's been foisted onto her. ("At the deli," she says, "I used to be the blueberry muffin lady. Now I'm the lesbian traffic reporter whose lover got beat up.") "And it's not an accurate description at all," says Livingstone. "Sara's not even Callie's lover. It's assumed by everyone that we're lovers because we shared this kiss. They're not women suddenly discovering that they're lesbians; they're more like two women who've finally discovered the person who's right for them."

For Livingstone, the play is more about identity than sexuality—even the attack on Sara is more than a simple gaybashing. "It's more because she challenges this person who's objectifying her," she says.

"That's something Callie is learning—how to stand up for yourself, how to be someone with a voice. But taking a stand incurs a risk. Falling in love incurs a risk. And you've got to take a risk in life, no matter what the consequences."

"But because of the way the play ends," Graham says, "it's hopeful. It's tender. I think it's such a relief for the audience. Hopefully, even though they know what's coming, they won't be going, 'Oh, no! Don't kiss her!' Hopefully, they're going, 'Oh, please kiss her, kiss her, kiss her.'"

"I find," Livingstone says, "that by the end of the play, I want to kiss her."

**THAT'S A NICE CHANGE** from the *R&J* rehearsals with Chris Fassbender and Ron Pederson, Cuckow laughs. When it comes to rehearsing their kissing scenes, he says, "Beth and Caroline are behaving much more professionally than Chris and Ron." But (onstage, anyway) Kill Your Television's productions have

always been distinguished by a willingness to spend a few extra dollars on professional-level production values that's unusual in collectives. *SubURbia*, for instance, featured a huge nine-member cast and a set that transformed one end of the old New City Suburbs space into the alleyway behind a 7/11 outlet; *R&J* had an intentionally bare, minimal set, but they splurged on a Sterling-nominated live piano score by Ruth Dykfedereau. And *Stop Kiss* features a set by Raymond Spittal, who also designed the wildly inventive set for Theatre Network's *Excavations*; sound design by Jonathan Christenson, who has also composed an original song for the show with Sheri Somerville; and a six-person cast including Michele Brown, Glenn Nelson, Kevin Corey and Cuckow himself. ("A big cast is good," Graham says, "because there's always more to be done on a show like this than just act.")

"We don't want to come across as

'kids putting on a show,'" says Cuckow. "We want them to compete with other mainstage shows that happen in the season." And the company is here to stay; indeed, Cuckow says he hopes to soon be able to mount two Kill Your Television shows a year instead of one. He's eyeing British playwright Mark Ravenhill's controversial *Shopping and Fucking* as a possible future title, but he also cites Tennessee Williams's much gentler *The Glass Menagerie* as a script he'd love to mount too. "And we'd like to move towards creating new work as well," he adds, obviously free from any trace of Callie-like self-doubt. "As long as we keep challenging ourselves. To me, a show's not worth doing if you're not being challenged." ♡

#### STOP KISS

Directed by Kevin Sutley • Written by Diana Son • Starring Caroline Livingstone and Beth Graham • Roxy Theatre (10408-124 St) • Feb 27-Mar 8 • 453-2440

## ARTS

# Stewart saves his family

Lemoine revisits his theatrical progeny in *Biting the Butterhorn*

BY PAUL MATWYCHUK

So, what's Stewart Lemoine's trick? That question is prompted by *Biting the Butterhorn*, a simply staged but very entertaining collection of some of the best moments from the vast body of plays and sketches Lemoine has created since his Fringe debut in 1982. The cast features two of the actors most identified with his work (Jeff Haslam and Davina Stewart) as well as Jocelyn Ahlf, who has two Lemoine plays on her résumé as well as her own play *Hump!*, which displays an unmistakable fondness for Lemoinian wordplay.

But what's his trick? Could it be his peerless knack for sending up familiar, well-worn theatrical styles? One of the funniest lines in *Biting the Butterhorn* occurs in a hilariously overwrought scene from *Sinners Three* in which Ahlf (playing an overwrought streetwalker) responds to Haslam's offer to give her some money to buy the things she needs by melodramatically exclaiming, "Things? Pah! What good are things in the gutter?" *BTB* also includes a bit from Lemoine's very funny Judith Thompson parody in *Neck-Breaking Car-Hop* (in which Ahlf describes with charming matter-of-factness how an altercation with a customer at the drive-in A&W restaurant where she works inadvertently led to her snapping the guy's neck, the blood from his nose con-

veniently landing on the brown parts of her uniform). And one of the biggest discoveries of the night is Lemoine's short play *The Portuguese Riding Lesson*, which starts out in the mode of '40s film noir, with a trenchcoated Haslam encountering a trenchcoated Stewart leaning against a garbage can in a deserted alleyway—when he asks her if he can take a seat, she replies, with all the husky, Ida Lupino suggestiveness she can muster, "It's not my can"—but soon develops into a mind-bending little fable about the power of imagination.

**IS LEMOINE'S TRICK** his ability to bring a down-to-earth sense of humour to even the most exotic of settings? Lemoine has always savoured the comic possibilities inherent in taking seemingly ordinary people and plunking them

## REVUE THEATRE

smack-dab in the middle of fantastical situations—the Winnipeg chorister who spends most of *Fever-Land* revisiting her life in the company of the Erlking and the Queen of the Willis before finding herself at the Pearly Gates, about to join the most prestigious choir of them all; the assorted Russian aristocrats in *The Hothouse Prince* who find happiness on a remote farm in southern Ontario; the title character in *Connie in Egypt*, a scatterbrained librarian who discovers an abandoned baby floating in the reeds as she ruminates on Aida on the banks of the Nile.

Does the trick have something to do with the streak of mad invention that runs through Lemoine's plays—

the sense that at any moment, any character onstage, no matter how normal they may appear, might crack and reveal the abyss of seething insanity roiling underneath? In *Soup of the Evening*, for instance, Haslam plays a waiter who cheerfully rattles off a list of the day's specials to a pair of customers, only to segue into a wild, lengthy, equally cheerful account of his childhood, his youthful brushes with drug addiction ("I killed a man," he confides at one point) and his eventual rehabilitation through the power of yoga. Davina Stewart gets to perform the famous "green peppers" monologue from *Cocktails at Pam's*, in which a previously soft-spoken party guest launches into a frantic tirade about the vegetable she loathes but cannot avoid ("You can't just 'pick it out'!" she wails). And Haslam reprises what is, for my money, one of the funniest monologues in all of Lemoine's work—the speech from *Damp Fury* in which a sailor recalls with feverish intensity his tormented love affair with a Panamanian "egg-dancer."

**OR IS THE REAL TRICK** Lemoine's uncanny ability, time and again, to break through the stylized dialogue and the fanciful settings of his plays and produce epiphanies so tender and so unpretentiously beautiful that your breath catches in the back of your throat? The second half of *Biting the Butterhorn* contains all sorts of these delicate moments, and just about all of them work: the two characters falling in love over a pile of medical books in *The Lake of the Heart*; the naïve hero of *The Spanish Abbess of Pilsen* ruminating on the simultaneously precarious yet peaceful feeling of floating on a lake in a



Sweet Biting Man: playwright Stewart Lemoine

rickety rowboat; the lonely hero of *The Exquisite Hour* despairing over all the lost minutes and hours and days in his life that he'll never be able to get back.

No—I think perhaps the best description of Lemoine's work lies in the brief monologue from *Shockers Delight!* that Ahlf performs near the end of *Biting the Butterhorn*. She's describing the appeal of playing a round of golf as opposed to simply heading out to the driving range. According to her, the magic has something to do with the satisfaction of going out to the course and

completing the modest task you set yourself before teeing up: putting a ball into a hole. Stewart Lemoine has written more than 50 plays—a body of work whose inventiveness, humour, soul and humanity ranks with that of any playwright in Canada—and he almost always gets that ball into the hole. And, as Ahlf concludes, that's terrific. ♡

#### BITING THE BUTTERHORN

Written and directed by Stewart Lemoine • Starring Jeff Haslam, Davina Stewart and Jocelyn Ahlf • Varscona Theatre • To Mar 8 • 433-3392



# ARTS

## Microscope fiend

O Vertigo's Ginette Laurin puts her dancers under a microscope in *Luna*

BY JOSEF BRAUN

If dance is ideally about sensing things rather than intellectualizing about them, Montreal choreographer Ginette Laurin seems to facilitate this response in her audience by doing all the left-brain work for us. For her latest creation, O Vertigo's *Luna*, Laurin delved into some rather cerebral research topics. The piece's

concept was initially inspired by the work of German photographer Karl Blossfeldt, who felt that objects as small and organic as leaves and twigs needed to be as valued as the most grandiose examples of architecture. Laurin extended this notion from the realm of aesthetics to science, consult-

### PREVIEW DANCE

ing an astrophysicist to learn more about science's attempts to recreate astronomical phenomena (such as the Big Bang) in microscopic form. How these concepts of size and matter morphed into dance was by transposing the same experimental approach to how we view the movement of the human body, until *Luna* turned into what Laurin describes as "an image of the human body as a universe."

This experiment seems to have tempered Laurin's famously intense choreography at least a little. Laurin, who formed O Vertigo in 1984, was trained as a gymnast and her work emerged along with that generation of Quebecois choreographers known for pushing the limits of highly strenuous, often punishing physicality. But she spoke to me about how her own experience of getting older and feeling

farther away from her years as a performer made her want to focus on "more than just the muscles." "The piece is still very difficult to perform," explains Laurin, "and is still very complex with many actions occurring simultaneously. But now I play more with precision and details."

**Vue Weekly:** The word "luna" evokes for me a sort of primordial awe with the universe; it makes me think of things that are unfathomably large and my own sense of being incredibly small.

**Ginette Laurin:** [Laughs.] Well, that's exactly what it is. Exactly. By using these giant magnifying glasses we have in the show and looking at these small details in a very large presentation, I feel like I'm seeing a tiny universe where giant things can occur in the smallest particles. Making the big into small and vice versa became our exploration in *Luna*. And it became a way for me to show the hidden side of the choreography, working with small cameras hidden inside the costumes to try and give the audience some very surprising or strange perspectives.

**VW:** It seems like you've got several methods to disorient the audience, such as the giant hoop skirts, the gauze-like scrim, the sample-heavy soundscape and, of course, the magnifying glasses.

**GL:** To me, it's not about disorienting the audience, but more to make them able to come nearer to another kind of reality, one found through dance. I wanted to get us closer to the dance experience. For example, the dancers wear small microphones in some sections so we can hear them breathing, and that becomes part of the music and the choreography. To me, these mechanical elements are very poetic and very human. I try to use them as the centre of my language instead of trying to hide them, which is often what choreographers want to do, I think.

**VW:** The very act of placing a dancer under a microscope, as it were, seems like it might make the performers feel a new kind of vulnerability.

**GL:** At the beginning of the process it was very hard for them because I could see everything they were doing. It can be unnerving and make you feel fragile. But along with this fragility there is great beauty. I think that, as a dancer, you need to be very humble. Humility is absolutely central to what this piece is about. Like you said, it's that feeling of insignificance you get when faced with the universe. But for me that's where all the beauty is, right here in the human body. ☺

**LUNA**

Choreographed by Ginette Laurin • Performed by O Vertigo • Timms Centre for the Arts (U of A) • Fri-Sat, Feb 28-Mar 1 (8pm) • 497-4416/420-1757



## theatre notes

BY PAUL MATWYCHUK

### The Andrea House rules

**Over the Edge With 4-Play • Catalyst Theatre • Fri, Feb 28 • preview** I thought it would be a good idea to preview this year's edition of *Over the Edge With 4-Play* (the hugely popular annual Catalyst fundraiser that requires one team of four actors and four teams of playwrights, directors and designers to create, from scratch, four brand-new short plays within a single 12-hour period) by interviewing actor/singer/musician Andrea House. After all, she's the only person to have participated in every single installment of the event since it began 11 years ago, winning a couple of gaudily decorated Curling Awards as "Fourmost Performer" along the way.

But as I quickly discovered, *4-Play* is easily the *least* exciting thing going on in House's life right now. Not only is she in the recording studio, busily working on her first full-length CD (a follow-up to her lovely demo EP *Twilight*, due out sometime around May), but she's also five months pregnant. "I'm totally fat now," she says over the phone during a rare moment of leisure. "Which means, I think, that I'm the first pregnant person ever to do *4-Play*." I ask her if she thinks the playwrights will face an extra challenge figuring out how to incorporate her delicate condition into their scripts, but House doesn't foresee any difficulties. "I don't have to be pregnant," she says. "I can just be someone who's let themselves go—someone who's eaten too many donuts. Anything where I have to touch my toes will be kind of hard, but otherwise it shouldn't be any problem at all."

House says *4-Play* has miraculously managed to remain essentially the same event it was when she first participated in it as a slightly overwhelmed teenager—the actors still find themselves wearing ill-fitting costumes made of scratchy fibreglass, and the sets continue to be hastily assembled from enormous, rickety piles of cardboard, styrofoam and bubble plastic. "It's changed, but it hasn't," she says. "At least, the spirit of frenzy is the same.... I think the first time we did it, no one was really sure whether or not it would work. It was one of those things where the more crazy or spontaneous things got, the more people liked it. Whenever anybody forgets that it's their turn to speak, that's always hilarious. I remember one year, Julien Arnold had his script upside-down. And what *always* happens, every single year, is that somebody runs out of time to rehearse their play—there's always one play where you haven't actually read the entire script before you perform it. So no one's blocked it and you've got four actors who don't know where they're supposed to stand." She laughs.



Andrea House

"That's always fun."

In last year's *4-Play*, House was required to play a gallery of characters ranging from a classical musician to a villainous French figure skating judge to a seductive mermaid. Her roles aren't always so recognizably human, though. "I remember one year I had to play 'Snow' and I got to leap on Colin Maclean and crush him with my body," she says. "I usually play the freaks. One year I played this legless dwarf who pushed herself around on a skateboard with a plunger. God. Actually, though, I prefer that. Those are the characters I understand."

House shrugs off her amazing, Lou Gehrig-like streak of unbroken *4-Play* appearances, insisting that the only reason she's done *4-Play* so many times is that she's the only actor in Edmonton who never has any work this time of year, but she plans to keep coming back as long as Catalyst keeps asking her to. "It takes you about three days to recover from it," she says, "but it's some of the best fun that you'll ever have. I keep telling myself I have to give it up and let some other actor try it. But I'm just a selfish person, I guess. I can't bring myself to turn it down and I keep saying yes."

Me too—I'll be there in the front row, ferociously defending my two-year streak as "Fourmost Reviewer." Sadly, that is the most exciting thing in my life right now.

### Oh!-klahoma!

Two other worthwhile one-night-only theatre events are taking place this weekend, both at the Varscona Theatre. Another episode of *Oh Susanna!* unspools on Saturday, March 1 at 11 p.m.; musical guests Althea Cunningham, Jan Randall and the Panties serenade hostess Susanna Patchouli from the bandstand while *White Coats* actors Peter Oldring and Pat Kelly join her on the couch. And on Sunday, March 2 at 8 p.m., a flotilla of talented musical performers (including Jocelyn Ahlf, Jeff Haslam, Sheri Somerville, Celina Stachow and the even-more-busy-than-I-let-on Andrea House) mark the 100th birthday of Richard Rodgers with a revue entitled *Rodgers and Hammerstein 101: A Belated Birthday Tribute*. As Rodgers collaborators go, I tend to prefer Lorenz Hart to Oscar Hammerstein, but anybody who encouraged a very young Stephen Sondheim to go into Broadway songwriting is A-OK in my book. You can reserve a seat by calling 433-3399 (mailbox #1); the \$20 ticket price includes a reception featuring, among other toothsome delights, all the Madeline Kahn Meatballs you can eat. Ain't no finer gig, I'm-a-thinkin'. ☺

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# Outsider art indoors

Nina Haggerty Centre provides a new outlet for artists with disabilities

AGNIESZKA MATEJKO

There are people in this world who need to make art and Nina Haggerty was one of those people," says Wendy Hollo, executive director of Skills, a non-profit society dedicated to creating supportive environments for people with developmental disabilities.

Hollo met Haggerty when the Skills Society assisted Haggerty's

to live independently in a house with her sister Rita. For most people this would have been an ordinary event, but for Nina and it was a lifelong wish that was filled only at the very end of their lives. The two sisters had spent 50 years in institutions dreaming that day they could live together in a house of their own.

Now another dream inspired by Nina Haggerty's joy and passion for art is taking shape—one she could never have imagined in her lifetime. Through the successful inspiration of Hollo and the continued support of the Skills Society and the Nina Haggerty Centre for the Arts (9702-111 Ave.) has now opened its doors to the public in an inaugural art exhibition.

"This centre is a dramatic departure from what we normally provide," says Hollo. For the past 22 years, the Skills Society has provided traditional rehabilitation support helping people with disabilities in their own homes. Then, a couple of years ago, Hollo attended a conference where she met a man from Mexico who ran an art movement and drama centre for people with Down Syndrome. "He inspired me," she says, "because they were looking at people with disabilities in a different way. They used their creativity, their passion for life and their ability to express complex emotions in powerful ways. People with developmental disabilities have been seen as sub-human and so we want to show to the community that people with disabilities are like any of us. They have the same feelings and desires as all of us, they have creative potential."

NINA HAGGERTY Centre will

provide exactly the type of environment that Haggerty lacked throughout most of her life but would have dearly loved. Art came very late in life for Haggerty; most of the institutions she lived in provided less than a nurturing setting. As local author Curtis Gillespie writes in his book *Someone Like That* (a collection of profiles of people with disabilities, published in collaboration with Skills), "The memory banks of Rita and Nina were obscenely overcrowded, crammed with enough nightmares to fill more than their own lifetimes." Nina never could speak about her life; when questioned about the past, her only response was "It is too sad." Rita, however,

spoke eloquently about her early years in institutions—years of rage, despair and abuse. As society's shameful attitude toward people with disabilities began to change, the living conditions of the two sisters improved. But it was only in her seventies that Nina Haggerty was introduced to art.

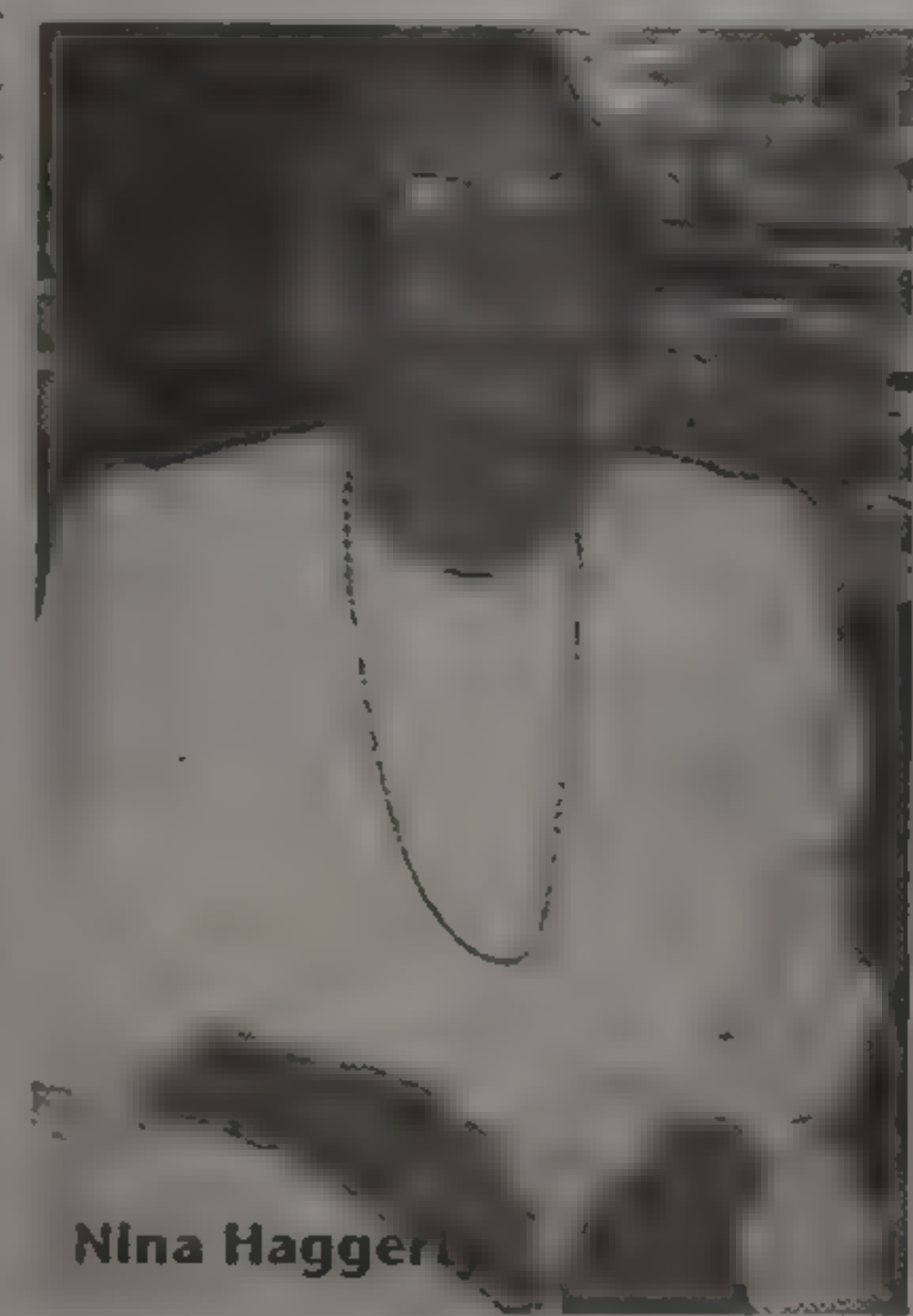
Haggerty took to painting with a passion, filling canvasses with an exuberant, colourful world of flowers,

landscapes and animals. It was a world of her imagination, joyful, serene and greatly unlike the one she had known for most of her life. She showered people who supported her with her artwork, all of it neatly framed despite the meager means at her disposal. Many of these works were given to the Skills staff and now hang in a

gallery that proudly carries her name. "What would have been the result had she started as a young woman?" Hollo asks. "What would she have contributed to the world?"

Local artist Paul Freeman has been hired by the centre to assist and tutor artists with disabilities and the results are already visible in the vibrant works that hang alongside Haggerty's own paintings. With time, Hollo hopes to hire more artists and expand the centre. There is still much to be done—the gallery floor consists of coarse cement under-flooring and the Clifford E. Lee Foundation has only provided sufficient funds for six months of rent. But Hollo is certain that with grants, donations and community support, the Nina Haggerty Centre will survive. "We hope that somebody will come in through these doors and find their voice," says Hollo. Judging from the accomplished, exuberant work on the walls, her dream has already been realized. ☐

## PROFILE VISUAL ARTS



Nina Haggerty

# ARTS WEEKLY

Fax your free listings to 426-2889 or e-mail them to listings@vue.ab.ca. Deadline is Friday at 3pm

## DANCE

**CAPOEIRA ACADEMY** 6807-104 St (709-3500) • Roda de Capoeira • Every Sat (2pm) • Free performance

**CONTACT IMPROV DANCE** McKernan Community Hall, 11341-78 Ave (450-3336) • Every Sun (3-5pm); Dance jam. Contact Improv, a dance of weight-sharing, gravity, momentum and stillness.

**CONTEMPORARY DANCE FESTIVAL** 497-4416 • The Brian Webb Dance Company presents a series of provocative new dance pieces • *Dance Lab Open Forum*: Hosted by Brian Webb. Mile Zero Dance presents new works in progress by Bobbie Todd and Gerry Morita. Integration (10565-114 St); Mar. 5 (8:30pm); \$8; tickets at TIX on the Square • *Luna*: The O Vertigo dance troupe performs choreographer Ginette Laurin's athletic, exciting new piece. Timms Centre for the Arts (U of A); Feb. 28, Mar. 1 (8pm) • *Scènes d'interieur*: A new piece by choreographer Sylvain Emard incorporating video interviews with dance. John L. Haar Theatre (10045-156 St); Mar. 7, 8 (8pm); \$54 (festival pass)/\$20/\$15 (student/senior); tickets at TIX on the Square

## GALLERIES/MUSEUMS

**ALBERTA CRAFT COUNCIL GALLERY** See What's Happening Downtown

**ART BEAT GALLERY** 8 Mission Ave, St. Albert (459-3679) • Open Mon-Wed, Fri 10am-6pm; Thu 10am-9pm; Sat 10am-5pm; Sun, hols noon-4pm • *THE SWCA SPRING SHOW*: Paintings by artists from the Society of Western Canadian Artists • Until Mar. 9

**BUZZY'S** Lower level, 10416-82 Ave (437-3707) • Artworks by Sirkka Kadatz • Opening reception Sat, Mar. 1 (1-4pm)

**CENTRE D'ARTS VISUELS DE L'ALBERTA** 20, 8627-91 St (461-3427) • Group show • Until Mar. 5

**CHRISTL BERGSTROM'S RED GALLERY** 9621-82 Ave (439-8210) • Open Mon-Fri 11am-5pm; Sat by appointment • *CALM PASSAGE*: Oil paintings on the theme of transition

**CYBERTOPIA INTERNET CAFÉ** 11607 Jasper Ave • *WOMEN'S TEARS, WOMEN'S FEARS*: Expressionist paintings by Patricia Laing • Until Mar. 1

**EDMONTON ART GALLERY** See What's Happening Downtown

**ELECTRUM DESIGN STUDIO** 12419 Stony Plain Rd (482-1402) • Open Tue-Fri 10am-5pm; Sat 10am-4pm • *FELT INSPIRED*: Felted wool landscapes by Myrna Harris • Until Mar. 1 • *TRACE OF FLAME*: Wood fired ceramics by Darwin Dolinsky • Mar. 4-29 • Opening reception Sat, Mar. 8, 1-4pm

**EXTENSION CENTRE GALLERY** 2nd Fl University Extension Centre, 8303-112 St (492-3034) • Open Mon-Thu 8:30am-8pm, Fri, 8:30am-4:30pm, Sat 9am-noon • *ANOTHER MORNING ON THE EDGE OF THE VOLLEYBALL PIT*: Artworks by Bryan Westerman. A presentation for the Certificate of Fine Arts • Until Mar. 5

**FORT DOOR** 10308-81 Ave (432-7535) • Open Mon-Wed, Sat 10am-6pm; Thu-Fri 10am-9pm; Sun 12-5pm • Eskimo soapstone carvings by T. Ragee, West Coast Indian and Eskimo jewellery by D. Dennis • Until Feb. 28

**FRINGE GALLERY** 8smt 10516 Whyte Ave (432-0240) • Open Mon-Sat 9:30am-6pm • *SPOT ON*: Paintings and sculptures by the Paint Spot staff • Until Feb. 28 • *RETURN TO OLYMPUS*: Figurative artworks by Edmonton artists • Mar. 4-29

**GIORDANO GALLERY** See What's Happening Downtown

**HARCOURT HOUSE** 10215-112 St (426-4180) • Open Mon-Fri 10am-5pm; Sat 12-4pm • *BIG BAD AND UGLY*: Works by Daniel Erban. Until Mar. 22 • Front Room: *EVOLVING AUTONOMY*: Works by Richard Boulet. Until Mar. 22

**JEFF ALLEN ART GALLERY** Strathcona Place, 10831 University Ave (433-5807) • *ONE FOR THE SHOW*: Drawings and paintings by the students of Johanna Wray • Until Mar. 6

**JOHNSON GALLERY** 7711-85 St (465-6171) • Open Mon-Fri 8am-5:30pm; Sat 9am-5pm • Original works by Dave Ripley, Wendy Risdale, Jim Brager, Elizabeth Hibbs, Meta Ranger, Audrey Pfannmuller, Myrna Wilkinson. Western bronzes by Ginall Cohoe • Until Feb. 28

**JOHNSON GALLERY** 11817-80 St • Open Tue-Fri 9:30am-5:30pm; Sat 9:30am-4pm • Watercolours by Jim Painter, oils by Al Roberge and Mary Pemberton, prints by Toti and pottery by Peggy Heer, Linda Nelson, Noburo Kubo • Until Feb. 28

**MCMULLEN GALLERY** University of Alberta Hospital, East Entrance, 8440-112 St (407-7152) • *ROOM FOR MEASURES*: Sculptural furniture by Catherine Burgess, Megan Strickfaden, Agnieszka Matejko (in collaboration with Wes Denison and Adrienne Arlen Duffy) • Until Apr. 6 • *After Hours*: On display outside the gallery. Two large-scale watercolours by Leslie Taillefer

**MODERN EYES GALLERY AND GIFT** 24 Perron Street, St. Albert (459-9102) • Open Tue-Sat 10am-5pm • Paintings by Graham Flatt, Ian Sheldon, Georgia Graha and Lorraine Oberg, sculptures by Roy Leadbeater, Delayne Corbett, Fred Ober and Maggie Walt • Until Mar. 1

**MUDDY WATERS CAPPUCCINO BAR** 8211-111 St • Prints by Catherine Kovacs • Until Feb. 28 • Paintings by Andrea Curtis • Mar. 1-31

**MULTICULTURAL CENTRE PUBLIC ART GALLERY** 5411-51 St, Stony Plain • *SOUL OF THE MOUNTAIN*: Paintings by Jerry Heine, Yukiko Kitamura, Adeline Rockett, Eileen Raucher Sutton, and Pam Wilman • Until Mar. 24

**MUTTART CONSERVATORY** 9626-96A St (496-8755) • Open Mon-Fri 9am-6pm; Sat-Sun 11am-6pm • *ROMANCE IN THE AIR*: Until Mar. 2 • *Artwork in the Centre Court*: *NATURE'S JEWELS*: Watercolours by Laura Leeder; until Mar. 21 • \$5.25 adult, \$4.25 senior/youth, \$2.75 child, \$16 family

**MUSÉE HÉRITAGE MUSEUM** 5 St. Anne Street, St. Albert, 459-1528 • Open Mon-Sat 10am-5pm; Sun 1-5pm • *THE HANDS OF A MASTER*: Until May 3 • *THE MASTER SPEAKS*: Series of presentations featuring a craft and an artisan; every Sat until Apr. 26 • Quilting with a member of St. Albert's Guild, Sat, Mar. 1 (1pm and 3pm) • Pottery, presented by Joanna Drummond; Sat, Mar. 8 (1pm and 3pm); \$2 (suggested donation/person)

**NINA HAGGERTY CENTRE FOR THE ARTS** 9702-111 Ave • *OUTSIDER ART*: Group show to celebrate the opening of this new gallery formed to provide adults with developmental disabilities a place to create and show their artworks

**PITTS GALLERY** See What's Happening Downtown

**PROFILES PUBLIC ART GALLERY** 19 Perron Street, St. Albert (460-4310) • Open Mon-Sat 10-5pm. Thu 10am-8pm • *ITCH*: New work by Kellie Kitson and Lisa Murray exploring visual memory through painting and sculpture • Until Feb. 28

**PROVINCIAL MUSEUM OF ALBERTA** 12845-102 Ave (453-9100/453-9100) • Open weekdays 9am-9pm, weekends 9am-5pm • *SYNCRUDE CANADA ABORIGINAL PEOPLES GALLERY*: Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. Permanent exhibit • *TREASURES OF THE EARTH* Geology collection. Permanent exhibit • *THE NATURAL HISTORY GALLERY*: • *BUG ROOM*: Live invertebrate display. Permanent exhibit • *THE BIRD GALLERY*: Mounted birds. Permanent exhibit • *THE WILD ALBERTA PREVIEW GALLERY*: Sneak peek at the new gallery's layout • *BIG THINGS*: Large-scale sculptures by artists of the North Edmonton Sculpture Workshop; until April • *BONE DIGGERS*: Until Mar. 9 • *ANCIENT ROME*: Until Apr. 21 • *A TO Z AT THE MUSEUM*: Every Sat (9am-11am): family-fun drop-in program • *EVENINGS AT ALICE'S*: At the Museum Café, last Fri evening of each month

**REMEDY** 8631-109 St (430-8480) • *A MUSING*: Paintings by Christie Schultz • Until Feb. 28

**SCOTT GALLERY** 10411-124 St (488-3619) • Open Tue-Sat 10am-5pm • *NEW WORKS* Recent still-life paintings by Lynn Malin. Mar. 1-18 • Opening reception Sat, Mar. 1, 1-4pm. Artist in attendance

**SEGHRS STUDIO GALLERY** See What's Happening Downtown

**SNAP GALLERY** See What's Happening Downtown

**SNOWBIRD GALLERY** WEM, 8882-170 St (444-1024) • Work by J. Yardley-Jones and Gregg Johnson, acrylics by Jim Vest, pottery by Noburo Kubo and Jacqueline Stenberg

**SPECTRUM ART GALLERY AND STUDIO** See What's Happening Downtown

**ST. ALBERT PLACE** 5 St. Snne Street, St. Albert (460-4310) • *AN EVENING EN PLEIN AIR*: The Arts and Heritage Foundation of St. Albert's annual art auction to support

Profiles Public Art Gallery • Sat, Mar. 1 (7:30pm) • \$20 • Tickets at Profiles Gallery

**STUDIO 321** See What's Happening Downtown

**VAAA GALLERY** 3rd Fl, Harcourt House, 10215-112 St (421-1731) • *BLOOMS*: Botanic paintings by Peggy Arnett, Crystal Babcock and Margaret Jones • Until Mar. 22

**VANDERLEELIE GALLERY** 10183-112 St (452-0286) • Open Tue-Sat 10am-5:30pm • *THE POWER OF TEN*: Celebrating the gallery's 10th anniversary. Paintings and sculptures by 10 gallery artists • Until Feb. 28

## LITERARY

**BACKROOM VODKA BAR** 10324-82 Ave, upstairs • 38 *SPECIAL*: The Alberta Beatnik's White Trash Poetry Bash with The Raving Poets Band and two 38-minute open stages • Tue, Mar. 4, 8pm (come early to sign-up) • Free

**CITY ARTS CENTRE** 10943-84 Ave • Stroll of Poets Society presents Spiritus-Dean MacKenzie, Richard Davies, Glen Kirkland and friends • Wed, Mar. 5 (7pm)

**UNIVERSITY OF ALBERTA** Rm 1-22, Education South Building (433-9645) • The Canadian Authors Association, Alberta Branch monthly writers circle featuring guest speakers the Raving Poets • Fri, Feb. 28, 7pm • Free first-time visitor/member; \$10 non-members

## LIVE COMEDY

**COMEDY FACTORY** 3414 Gateway Boulevard (469 4999) • THU 27-FRI 28 (8:30pm); SAT 1 (8pm and 10:30pm): Roger Chandler

**FARGO'S** 10307-82 Ave (433-4526) • Every SUN: Fargo's Laugh-a-Lot Comedy

**SIDETRACK CAFÉ** 10333-112 St (421-1326) • Every THU (7:30-9:30pm): Comedy improv show • \$3 • THU 27: What Happens Next? plus JFK and the Conspirators (roots, reggae and ska); \$5

## THEATRE

**BITING THE BUTTERHORN** Varscona Theatre, 10329-83 Ave (433-3399 #2/420-1757) • Jeff Haslam, Davina Stewart and Jocelyn Ahlf star in this collection of playwright Stewart Lemoine's best scenes, monologues and playlets from the last 20 years of Teatro la Quindicina • Until Mar. 8 • Tue-Sat (8pm); Sat matinees (2pm) • \$15/\$12 (student/senior/Equity); Tue evenings and Sat matinees: Pay-What-You-Can • Tickets at TIX on the Square

**CHARLEY'S AUNT** Mayfield Dinner Theatre, 16615-109 Ave (483-4051, 486-7827) • Brandon Thomas's venerable cross-dressing comedy, set in the gay '90s, about an Oxford student who disguises himself as an old maid in order to help a pair of his college pals woo a pair of lovely young women when their chaperone fails to appear • Feb. 28-Apr. 20

**CHIMPROV!** The New Varscona Theatre, 10329-83 Ave (420-1757/448-0695) • Long-form improvisational sketches performed by Rapid Fire Theatre's top improvisers • Every Saturday at 11pm

**DIE-NASTY** Varscona Theatre, 10329-83 Ave • The 12th season of Edmonton's legendary live improvised soap opera takes place in the community of Ridge Valley Mountain Flats, Lemoine County, U.S.A., at the height of the Great Depression. Directed by Dana Andersen, produced by Stewart Lemoine • Every Monday at 8pm

**EINSTEIN'S GIFT** See What's Happening Downtown

**FIR COAT AND NO BUCKERS** Performing Arts Centre, 4308-50 St, Leduc (987-0278) • Mike Harding's comedy about a prospective groom who the night before his wedding is taken out for a disastrously wild night on the town by his prospective in-laws • Feb. 27-28, Mar. 1 (8pm) • \$8 (Thu)/\$10 (Fri, Sat)

**HOME ICE** Celebrations Dinner Theatre, 13103 Fort Rd (448-9339) • Conni Massing's modern-day spoof of *Lysistrata*, set in the not-too-distant future, about a hockey mom who convinces her friends to withhold sex from their husbands until they agree to ban violence from their children's hockey league • Until May 3

**LET THEM EAT CAKE/LET THEM EAT MORE CAKE** Third Space, 11516-103 St (471-1586, 420-1757) • A French Revolution-themed fundraiser for Northern Light Theatre, featuring door prizes, a variety of specially commissioned rum-soaked cakes and an array of severed heads served up on platters • Fri-Sat, Mar. 7-8 (8pm) • \$20 • Tickets available at TIX on the Square

**OH SUSANNA** Varscona Theatre 10329-83 Ave • Edmonton's own Euro-style variety show featuring the talents of the Compania



# Astral Horoscope

By MATT SHORT



**ARIES** (Mar 20-Apr 19): Cosmic vibrations have moderately improved for your sign, so try to think positive thoughts while your planetary ruler, Mars, moves through the last degrees of Sagittarius. Travel, higher learning, spiritual activities and foreign themes are all applicable at this time. Spontaneous trips with friends and the sign Aquarius are shown close to March 4. Secret news you've been waiting for regarding your job, boss or parent may be revealed around March 5, especially from siblings, neighbours and the signs Virgo and Gemini. The sign Capricorn may be problematic.



**TAURUS** (Apr 20-May 19): Your planetary ruler, Venus, will be in a harmonious position with your sign for only a few more days. Career and family situations have been a major focus and may include travel or going back to school. Heated sexual encounters are possible all through the weekend with the signs Aries and Scorpio, along with an increase in your energy level. Benefits from friends and general good fortune are shown for March 2, especially with the signs Sagittarius or Pisces. Although your career will still be a focal point when Venus moves into the sign of Aquarius on March 3, expect an out-of-the-ordinary work week. A friend could be involved.



**GEMINI** (May 20-June 20): Your planetary ruler, Mercury, will remain in a harmonious position for yet another week. Spontaneous travel, higher forms of learning and alternative spiritual studies continue to be your major focusses. Good news could come from afar regarding your career, travel plans or a college application around February 28, especially involving a family member or the sign Virgo. March 2 features domestic activities at home, cooking, planting and time with your mother or the sign Cancer. Unusual circumstances surround March 5, including messages from distant friends, strange trips and generally unexpected events.



**CANCER** (June 21-July 22): Cosmic influences are giving you another chance. A secret sexual fantasy could come true on February 28, especially involving the signs Pisces or Sagittarius. Psychic sensitivity, spiritual enlightenment and effective medical treatments are also shown at this time. Sudden changes and unexpected events are indicated around March 1, specifically with friends and the sign Aquarius. If you've wanted to conquer a bad habit, make the change during the new Moon on March 3 for long-term results. The signs Scorpio and Capricorn may be involved.



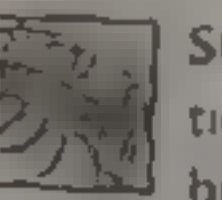
**LEO** (July 23-Aug 22): Your ruling Sun has moved into the sign of Pisces and your 8th house of transformation. Subconscious realizations, sexual fantasies, powerfully symbolic dreams and secret romantic relationships are in your forecast for this week. Sexual excess, weight gain and general self-indulgence are possible for March 1, especially involving foreigners and the signs Sagittarius or Pisces. If you've recently wanted to make a change in your life, begin the initiation on March 3 during the new Moon for the most effective result. Your mother or the sign Cancer could play a part.



**VIRGO** (Aug 23-Sept 22): You're not quite sure what to do when you get knocked out of your daily routine. Your planetary ruler, Mercury, has been moving through the sign of Aquarius, making your regular schedule less effective. Make inner adjustments and try to go with the flow. Career advancement is possible around February 28, especially involving your boss, a parent and the signs Capricorn and Aquarius. Weight loss and a new dietary regimen can also be put into effect at this time. Unusual cosmic vibrations surround March 5, including unexpected circumstances in the workplace, exciting new friendships and strange situations with your pet.



**LIBRA** (Sept 23-Oct 22): You've had a rough time lately. Your planetary ruler, Venus, has recently begun moving through Capricorn and out of harmony with your sign. Depression, heavy responsibilities and difficult situations could be staring you in the face. Sexual possibilities are shown throughout the weekend with the signs Aries and Scorpio, but particularly on March 2 with a Sagittarius or Pisces. Cosmic influences will dramatically improve when Venus moves into the sign of Aquarius and your 5th house on March 3. Romance, creativity and intellectual strength will finally be within your reach. This is one Monday to look forward to.



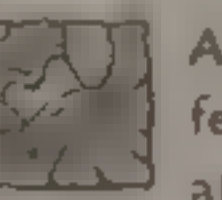
**SCORPIO** (Oct 23-Nov 21): Your financial situation continues to lie stagnant as difficulties from Saturn block your planetary ruler, Pluto. Delayed payments, heavy financial burdens and working twice as hard for the same pay are all currently indicated. A lack of sexual partners and a lapse in your personal moral code could be the case. You're in the middle of a harsh learning process, so soak up every bit of knowledge and wisdom that you can. Sudden purchases with friends are indicated around March 4, especially unusual and electrical objects. Your boss, your father and the signs Capricorn or Aquarius may temporarily block your path to success.



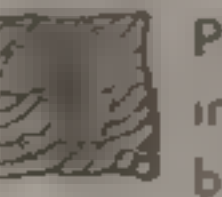
**SAGITTARIUS** (Nov 22-Dec 21): You're still finding it difficult to deal with the real world these days due to the current disharmony between your planetary rulers, Jupiter and Neptune. It would be easy for you to be deceived at this time, so postpone or double-check all major decisions. As your escapist tendencies continue to run rampant, alcohol, drug use, isolation, excessive TV viewing and oversleeping may dominate your life. Heightened spirituality and artistic inspiration are also possible. Financial, social and romantic enhancements are shown around March 2, especially involving the signs Taurus, Libra and Leo. Problems with gas, oil and water are also indicated. A Pisces could stand in your way.



**CAPRICORN** (Dec 22-Jan 20): You've been having a hard time with your planetary ruler, Saturn, receiving difficult vibrations from transitional Pluto. Unseen forces are at work. Intense feelings, smoldering sexuality and serious obsessions are all highly possible, or you may just be resistant to needed changes in your daily life because of an extreme desire for security. Good news is indicated around February 28 involving your health, pet, career or money situation and may be delivered by neighbours, siblings or the signs Virgo or Gemini. Sudden travel and subconsciously motivated purchases are shown for March 4. The signs Scorpio and Aries may be problematic.



**AQUARIUS** (Jan 21-Feb 18): Your planetary ruler, Uranus, will be in your sign for only a few more days, so make the most out of current short-term circumstances. Those born after February 17 will experience sudden change and unexpected events, but if you were born near February 21 expect financial benefits and added sex appeal. Situations involving cooking, kitchens, your home, mother and the sign Cancer are forecast over the weekend. Increases in energy levels, ambition and initiative are indicated around March 4, along with travels with friends, for school or with the signs Aries and Scorpio. Numerous writings, communications and short trips are shown for March 5, especially involving your siblings, neighbours and the signs Gemini or Virgo.



**PISCES** (Feb 19-Mar 19): Your planetary rulers, Neptune and Jupiter, have been involved in a lengthy quarrel. Overly optimistic at this time, you may become excited with big ideas but have no practical plan to make them a reality. Challenging consequences may surround universities, churches, in-laws and foreign places and people. Good fortune is also possible, but be wary if things seem too good to be true. Cosmic influences may also promote dietary excess and weight gain. Love, money and social enhancements are shown around March 2, especially with Taurus, Libra and Leo. Sagittarius could play a role. ☽

## ARTS WEEKLY

Continued from previous page

del Mambo, guided by the firm hosting hand of international glamour-gal Susanna Patchoulil • Next show: Sat, Mar. 1 (11pm) • \$8, \$6 with Die-Nasty membership card • Tickets at door

**OVER THE EDGE WITH 4-PLAY** Catalyst Theatre, 8529-103 St (431-1750) • Andrea House, Kate Ryan, Bridget Ryan and Christine MacInnis star in Catalyst Theatre's popular annual fundraising event, in which four brand-new plays are written, directed, designed, performed, reviewed and awarded prizes, all in the space of 12 hectic hours • Feb. 28

**THE ROCK 'N' ROLL FALSETTOS** Jubilations Dinner Theatre, Upper Level, Phase III, WEM (484-2424) • A musical spoof of Mafia movies and TV shows, in which a

crime boss plans a massive meeting with his rival families to figure out how to carve up the prairies • Until Apr. 6

**ROCKETS AND HAMMERSTEIN 101** Varscona Theatre, 10329-83 Ave (433-3399) • Jeff Haslam, Andrea House, Sheri Somerville, Andrea House, Jocelyn Ahlf and many more celebrate the 100th birthday of composer Richard Rodgers with an evening of songs by Rodgers and Hammerstein. A fundraiser for improvements to the Varscona Theatre lobby • Sun, Mar. 2 (8pm) • \$20

**STOP KISS** The Roxy, 10708-124 St (453-2440) • Presented by Kill Your Television • Caroline Livingstone and Beth Graham star in Diana Son's comedy/drama about two women—one a somewhat adrift traffic reporter, the other an idealistic teacher newly arrived in New York—who embark on a tentative lesbian romance, only to have their lives shattered by a brutal act of violence • Feb. 27-Mar. 8, Tue-Sun 8pm, Sat

## EVENTS WEEKLY

Fax your free listings to 426-2889 or e-mail them to listings@vue.ab.ca. Deadline is Friday at 3pm.

### CLUBS/LECTURES

**ALBERTA WILDERNESS ASSOCIATION** Royal Glenora Club (283-2025) • Celebration with entertainment by a jazz band, and a presentation by Jasper author and naturalist Ben Gadd • Sat, Mar. 8 (6:30pm auction viewing; 7pm entertainment) • \$75 (phone for reservations)

**ASSOCIATION FOR SAFE ALTERNATIVES IN CHILDBIRTH** Whittemud Crossing Library, 145 Whittemud Crossing Shopping Centre, 4211-106 St (496-1822) • Childbirth - Midwife Information and film night • Wed, Mar. 5 (7pm)

**BISHOP CERALDO WIESNER** Newmarket Theological College, 15611 St. Albert Trail (447-2993) • A lecture about Lenten reflection • Sat, Mar. 1 (10am and 1:30pm)

**EMERSON CANADA WEST CONFERENCE** Career and Placement Services (403) 283-3560 • Conference on the Power of Authentic Leadership: From Rhetoric to Realness • Mar. 3-5

**CAPILANO LIBRARY** 201 Capilano Mall, 98 Ave & 50 St (496-1802) • Every FRI (10am): Sounder sleep. Until Apr. 25. Pre-register

**CITY PLANNING AND DEVELOPMENT DEPARTMENT** • Oliver Community League Hall, 10326-118 St (496-6171); Public Meeting for proposed amendment to the Oliver Area Redevelopment Plan; Thu, Feb. 27 (7pm)

**CLASS, HEGEMONY AND GLOBAL GOVERNANCE: A HISTORICAL MATERIALIST PERSPECTIVE** Room 1-9 Business Building, U of A Campus (492-7251) • Lecture presented by Henk Overbeek of Vrije Universiteit Amsterdam • Mar. 4 (3:30pm)

**CLEAN WATER, DIRTY POLITICS** 2-002 Engineering Teaching & Learning Centre, U of A Campus (435-1042) • A panel discussion on global, national and local views on the water crisis • Thu, Feb. 27 (7:30pm) • Free

**COMMUNITY SHAMANIC DRUMMING CIRCLE** See What's Happening Downtown

**COMPUTER KNOW HOW** Idylwyld Library, 8310-88 Ave (496-1808) • Find out what e-mail is and where you can get one • Thu, Feb. 27 (7pm) • Pre-register

**GARDENING IN THE SPRING** 601 Millwoods Town Centre, 2331-77 St (496-1820) • Learn tips on how to prepare your garden for the spring season • Mon, Mar. 3 (7pm) • Pre-register

**GARDENING WITH PERENNIALS** Idylwyld Library, 8310-88 Ave (496-1808) • Brenda Ruzycski • Thu, Mar. 6 (7pm) • Pre-register

**GLOBALIZATION AND ENVIRONMENTAL REGULATION: THE CASE OF THE PULP AND PAPER INDUSTRY** U of A, Engineering Teaching Learning Centre 1 013 (492-5825) • Presented by Dr. Kathryn Harnson, Political Science (UBC) • Thu, Feb. 27 (4:30pm)

**HIDDEN STORIES: THE NEWS WE NEVER HEAR** Alumni Room, Students' Union Building, U of A Campus • Change for Children presents the documentary film *The Hidden Story: Confronting Colombia's Dirty War*. Followed by a discussion of human rights violations • Thu, Feb. 27 (7:30pm) • Free

**IS YOUR CHILD SAFE ON THE NET?** Lessard Library, Lessard Shopping Centre,

6104-172 St (496-1871) • Learn about the websites children frequent and the safety issues associated with them • Thu, Mar. 6 (7pm) • Pre-register

**LESLEY STAHL** See What's Happening Downtown

**MAUDE BARLOW** Myer Horowitz Theatre, Students' Union Building, U of A Campus • **RECLAIMING THE COMMONS**: Presented by The Students' Union as part of the Revolutionary Speaker Series • Wed, Mar. 5 • \$15 adv

**MENSTRUAL EDUCATION WEEK** U of A campus (450-0173) • Until Feb. 28 • Presented by the U of A Women's Centre Collective • Humanities 4-29; Thu, Feb. 27 (5pm); Alternative Menstrual Products Workshop • Education South, 10th Floor Lounge; Fri, Feb. 28 (3:30pm); Wise Women's Natural Health and Fertility Awareness • Queen Alexandra Community Hall, 10425 University Ave; Fri, Feb. 28 (8pm); A Menstrual Cabaret, presented by FUSS Feminist Collective

**OPPORTUNITIES UNLIMITED NETWORKING GROUP** See What's Happening Downtown

**THE OTHER HALF AND WOMEN'S REVOLUTIONARY LAW IN SOUTHERN MEXICO** University of Alberta, Tory Building, Room 10-4 • Lecture presented by Isabel Altamirano • Thu, Feb. 27 (3:30pm)

**PUBLIC SKATING** • Rundle Park ponds, 113 Ave, 29 St (11am-10pm) • Hawrelak Park Lake, Groat Rd (11am-10pm) • Victoria Park oval, 122 St, River Valley Rd (10am-10pm) Closed to the public Tue, Thu (5:30-8:30pm); Wed (6-7pm) • Jackie Parker pond, 50 St, 44 Ave (11am-10pm) • Mill Woods Campus Park, 66 St, 23 Ave (11am-10pm) • Castle Downs, 155 Ave, 113A St, 8am-10pm • City Hall, 1 Sir Winston Churchill Sq (10am-10pm)

**SCOT LAUGHTON** University of Alberta, Humanities Centre lecture theatre • Presented by MADE. Industrial designer Scot Laughton talks about his work • Thu, Feb. 27 • \$7, \$4 member/student

**SEEDY SATURDAY** King's University College, 9125-50 St (468-2796) • Presentations, authors and book signings; buy, sell or swap seeds • Sat, Mar. 8 (10am-3pm) • \$2

**WALKING WITH GRIEF SUPPORT SERIES** See What's Happening Downtown

**WEST END TOASTMASTERS** 10451-170 St, 2nd Fl, Boardroom (472-4911) • Learn to speak in public and small groups. Sharpen your listening skills. Acquire appropriate feedback techniques in a friendly environment

### QUEER LISTINGS

**AGAPE** Room 7-114, Education North Building, U of A • A sex-and-gender differences and schooling focus group in the Faculty of Education • Mar. 20, Apr. 17 (12-1pm)

**AXIOS** (454-8449) • A support group, local chapter of the international organization of Eastern Orthodox and Eastern Rite Catholic Gay and Lesbian Christians

**BOOTS AND SADDLES** See What's Happening Downtown

**BUDDYS NITE CLUB** 11725B Jasper Ave (488-6636) • Open 9-3 • Dancing, strip contests, go-go boys • Every MON: Free pool. DJs Arrow Chaser, Jeffy Pop, Code Red. No membership needed

**DIGNITY EDMONTON** (482-6845) Support community for lesbian Catholics and friends

**DOWN UNDER** 12224 Jasper Ave (482-

mat 2pm • \$15, \$12 student/senior/Equity • \$20 opening night gala; \$12 preview

**SURVIVAL: THE IMPROVISATION GAME** See What's Happening Downtown

**THEATRESPORTS** New Varscona Theatre, 10329-83 Ave (448-0695) • Teams of improvisers create sketches on the spot based on audience suggestions, and have the results evaluated by a team of heartless judges • Every Friday at 11pm

**THE VAGINA MONOLOGUES** Provincial Museum Theatre, 12845-102 St • Anna Beaumont, Shannon Tyler, Adriana Salvati and other prominent Edmonton women perform Eve Ensler's celebrated play. A benefit to raise funds for the Alberta Council of Women's Shelters • Sat, Mar. 8 (8pm) • \$37.50

7960) • Steam bath

**EDMONTON RAINBOW BUSINESS ASSOCIATION** (422-6207) • An organization for gay men and lesbians in business and their non-gay friends to share business knowledge, learn, make friends and network in a positive, proud space where being yourself is the norm

**GAY AND LESBIAN COMMUNITY CENTRE OF EDMONTON (GLCC)** See What's Happening Downtown

**GAY MEN'S OUTREACH CREW (GMO)** See What's Happening Downtown

**HIV NETWORK OF EDMONTON SOCIETY** See What's Happening Downtown

**ICARE** See What's Happening Downtown

**ILLUSIONS SOCIAL CLUB** See What's Happening Downtown

**LAMARCA CHRISTIAN COMMUNITY CHURCH** Gamau United Church, 11148 Ave (474-0753) • Every SUN (7pm): Word services. Serving the gay, lesbian, bisexual and transgendered community

**LIVING POSITIVE** www.connect.ab.ca/~livepos (488-5768) • Edmonton Persons Living with HIV Society. Peer-facilitated support groups, peer counselling, drop-in

**LUTHERANS CONCERNED** www.lcna.org (426-0905) • A spiritual community who gathers monthly for sharing, friendship, mutual support and a safe space for our spiritual questions

**METROPOLITAN COMMUNITY CHURCH OF EDMONTON** (429-2321) • Weekly denominational church services

**PFLAG** See What's Happening Downtown

**POLICE LIAISON COMMITTEE** (421-2277/1-877-882-2011, ext. 2038) • Edmonton Police Service and the Gay & Lesbian community

**PRIME TIMERS** (426-7019) • Meetings every second Sunday of the month at 3pm. A social group for gay/bisexual men over 40 and their friends

**THE ROOST** See What's Happening Downtown

**SECRETS BAR AND GRILL** See What's Happening Downtown

**TRANSEXUAL/TRANSGENDER SUPPORT GROUP** See What's Happening Downtown

**WOODY'S** 11723 Jasper Ave (488-6557) • Open Sun-Thu 1-12; Fri Sat 1-3 • Gay n' club. Every SUN-TUE (7-12am): Karaoke Tizzy. Every WED: game show. Every FRI: pool. Every weekend: open stage, dance with DJ Arrow Chaser. No membership needed

**YOUTH UNDERSTANDING YOUTH** See What's Happening Downtown

### SPECIAL EVENTS

**BREWSTERS BREWING COMPANY AND RESTAURANT** 11629-104 Ave (482-8999) • 8th Annual Hot Wing Eating Challenge • Parkinson's • Sat, Mar. 1 • Pre-register

**CITADEL'S CALIFORNIA WINE FAIR** See What's Happening Downtown

**EDMONTON INTERNATIONAL FILM FESTIVAL** Various venues in Old Strathcona and Downtown Edmonton (423-0844)

**RABBIT SKI HILL** (488-9600) • 8th Annual Snowling • Fundraiser for the Edmonton Epilepsy Association • Sat, Mar. 1 • Phone for information and registration

**WHITEMUD CROSSING LIBRARY** 4211 106 St (414-5660) • World-Wide Women (WWW): Surfing The Digital Revolution Celebrate International Women's Week: women will share their web travels and visions of the Internet's future. Followed by an open discussion • Mon, Mar. 3, 6-8pm • Free









## alt sex column

BY ANDREA NEMERSON

### Dear Readers:

Did anyone else get stuck on the wrong coast during the Great Storm of Ought-Three, or whatever they're calling it? Did anyone have trouble getting their work done because of it? Me too. Here's some quickies.

Love, Andrea

### Methadone man

#### Dear Andrea:

My fiancé has been taking methadone for years and has absolutely no sex drive. He's only 30, and we went from having sex at least once a week to once every two months! He isn't ready to get off the program so I'm looking for other options. He has tried Viagra, but it didn't seem to help, I think because he doesn't have trouble getting an erection, just wanting to have an erection.

Love, Waiting for My Man

#### Dear Man:

You're absolutely correct. Not that it helps much.

Love, Andrea

### Rubber soul

#### Dear Andrea:

My boyfriend and I have sex but we always use a condom. I'm always paranoid the day after that I might be pregnant. Is there any way I can be pregnant if he came into the condom and it did not rip?

Love, Worry Wart

#### Dear Wart:

Provided it stays in the condom, no. Relax. You're not paranoid, just neurotic, and you're doing the right thing.

Love, Andrea

### Moist by her own petard

#### Dear Andrea:

Do women ever just lubricate for no apparent reason? I always associated lubrication with sexual stimulation of some sort. Sight or feel. Reason being, I picked up my girlfriend's panties one day after work. They were pretty lubricated and dried up a bit. She said that this is normal and happens from time to time.

Is this the case?

Love, Puzzled Over Panties

#### Dear Panties:

Yes. Much more so when she's ovulating, but a little all the time. Did you think she was lying to you?

Love, Andrea

### The shootist

#### Dear Andrea:

I am a 39-year-old male and all my life I have been able to have an unlimited number of orgasms. After I climax with a partner, I usually jack myself off a couple of times after that, or until my partner gets bored with me having orgasms every couple of minutes. I can have an unlimited amount of orgasms through masturbation with just with a couple of minutes rest in between. Mind you, I'm not complaining, but I'm curious: how unusual is this?

Love, Come Again?

#### Dear Again:

Am I just a mean, terrible person, or am I correct in assuming that you already know exactly how unusual (and lucky) you are, and are just bragging?

Oh. I really am awful, aren't I? Okay, it's unusual. So unusual it barely merits a name of its own—the phrase "male multiple orgasm" exists only as a corollary to the real thing, i.e., plain old multiple orgasm, which is assumed to be a girl thing. There are books purporting to teach men how to do it, and men purporting to have learned the technique, but it don't come easy.

Love, Andrea

### Mysteries of love

#### Dear Andrea:

My girl and I have just had sex our second time and she was bleeding. Afterwards she had a weird brown excretion and we dunno where it came from. What is going on?

Love, Rookie

#### Dear Rook:

I don't know. I never will know. I can't see through the screen and into your girlfriend's urogenital tract, and wouldn't diagnose her if I could. It was probably nothing, just old blood, but whatever it was, it needed to be seen be a doctor. Not a wisecracking know-it-all sex columnist, a doctor. Please.

Love, Andrea

### Chubbie checker

#### Dear Andrea:

When I get an erection it is so hard that I cannot bend it. Is it supposed to be like that or am I suppose to move it in any direction? When I see adult videos the men can move it anywhere and bend it.

Love, Hard Case

#### Dear Case:

Right. Didn't you know that the purpose of porn stars, especially male porn stars, is to foster a sense of inadequacy in their viewers? If you had a hard time getting hard, you'd be writing me about how much stiffer the competition is. It's always something.

Love, Andrea

### Getting the problem licked

#### Dear Andrea:

What is the proper way to lick a girl's vagina?

Love, Perplexed

#### Dear 'Lex:

It doesn't really matter, as relatively few girls would even want you to. What you want to do is lick her vulva, for which there are instructions all over the Web.

Love, Andrea

Andrea Nemerson writes and teaches in San Francisco. You can reach her at [andrea@altsexcolumn.com](mailto:andrea@altsexcolumn.com).

## CLASSIFIEDS

Continued from previous page

### volunteers

Seniors living Downtown, Clareview, Londonderry, Kingsway, Beverly, & Highlands needing volunteers to help with outings to the mall, to get groceries, have a visit, a cup of coffee. Make a difference for someone living alone. Call Heather, Home Care, 423-8288.

na0109

The Support Network 24 hour Distress Line  
Call 482-0198.

na1219

Dept of Psychiatry seeks healthy volunteers, and those with panic attacks (call 407-3221) or severe PMS (cannot be taking the pill, call 407-3775) for research studies. Reimbursement provided.

na0227

Health Canada and the Canadian Institutes of Health Research are holding a dialogue with citizens as part of developing a policy on the appropriate use of placebos in clinical trials on March 15. To participate call 495-7437 by Feb 27.

na0227

Mentor Refugees and Immigrants: Newcomers to Canada would love to make a Canadian friend. Volunteers are needed to give friendship, support and help a newcomer learn about the Edmonton community. No second language required. Call Rena at 424-3545.

na0227

Do you enjoy art and children? Be a Docent, part of Profiles' Public Art Gallery's Looking at Art Gallery Tour Program. Training is provided. Ph 460-4310.

na0130

URGENTLY NEEDED Volunteer Drivers to accompany Seniors living in Castledowns, Londonderry, Clareview, Kingsway, McCleod Pk., Beverly, Highlands, Westmount, Kensington, and Eastwood to medical appointments. Call Heather, Home Care, 423-8288.

na0118

ATTENTION HILLTOP SECURITY GRADUATES & STUDENTS: Volunteer at the Rising Sun Cafe & Sober Dance Club on Saturdays (FEMALE & MALE) Ph (780) 421-0198 or (780) 479-3775 [www.rising-sun-cafe.com](http://www.rising-sun-cafe.com)

na0107

ESL Tutors needed: Teach English to adult immigrants. Daytime, weekdays for 3 hours once a week. Training provided call 424-3545.

na1114

The AISH Network of Alberta Society is seeking volunteers for various projects, if you are interested please contact Mirella Sacco at 424-2374

na1001

URGENTLY NEEDED Volunteer Drivers to accompany Seniors living in Castledowns, Londonderry, Clareview, Kingsway, McCleod Pk., Beverly, Highlands, Westmount, Kensington, and Eastwood to medical appointments. Call Heather, Home Care, 423-8288

na0109

SENIOR ASSISTED LIVING COMPLEX is seeking volunteers for our Recreation Program. Events include crafts, outings, birthday parties, family functions. Call 430-5800 to set up appointment for application/interview. Security clearance required at no charge

na0227

Enjoy meeting and greeting people, assisting in a clinic setting? Volunteer at the Home Care clinics, Kingsway Office (NE) or Grey Nuns (SE) office any weekday morning. Call Heather, 423-8288

na0109

## help wanted

CHANGE YOUR LIFE!  
TRAVEL TEACH ENGLISH  
We train you to teach. 1000's of jobs around the world. Next in-class or ONLINE by correspondence. Jobs guaranteed.  
10762-82 Ave.  
Call for Free info pack 1-888-270-2941

Drivers wanted: \$15+/hr., Wednesdays (night and Thursday (daytime), permanent/part-time). Must have mini-van or truck. Looking for reliable and responsible person.  
Please call 907-0570.

## business opportunity

With a minimal amount of money you can become a vendor at the world's biggest market (WEM). One of the best business opportunities you will ever be offered. 484-6777 ask for M. VV0102-0227

## workshops

JAPANESE DRUMMING  
BEGINNER WORKSHOPS  
Enjoy the fun and challenges with Kita No Taiko. This rigorous, choreographed activity. Evening and Sunday dates in March. \$50. Min. age 14.  
Ph 431-0300; e-m: [knt@ecm.ab.ca](mailto:knt@ecm.ab.ca)  
[www.ecm.ab.ca/knt](http://www.ecm.ab.ca/knt)

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[globaltesol.com](http://globaltesol.com)

### for sale

'88 TOPAZ excellent condition, well maintained, reliable transportation. \$1300.00  
483-5889.

VV 0130

### volunteers

Dept of Psychiatry seeks healthy volunteers and those with panic attacks (call 407-3221) or severe PMS (call 407-3775) for research projects. Reimbursement provided.

na0116

IS DRINKING A PROBLEM?  
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### psychics

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- a vehicle

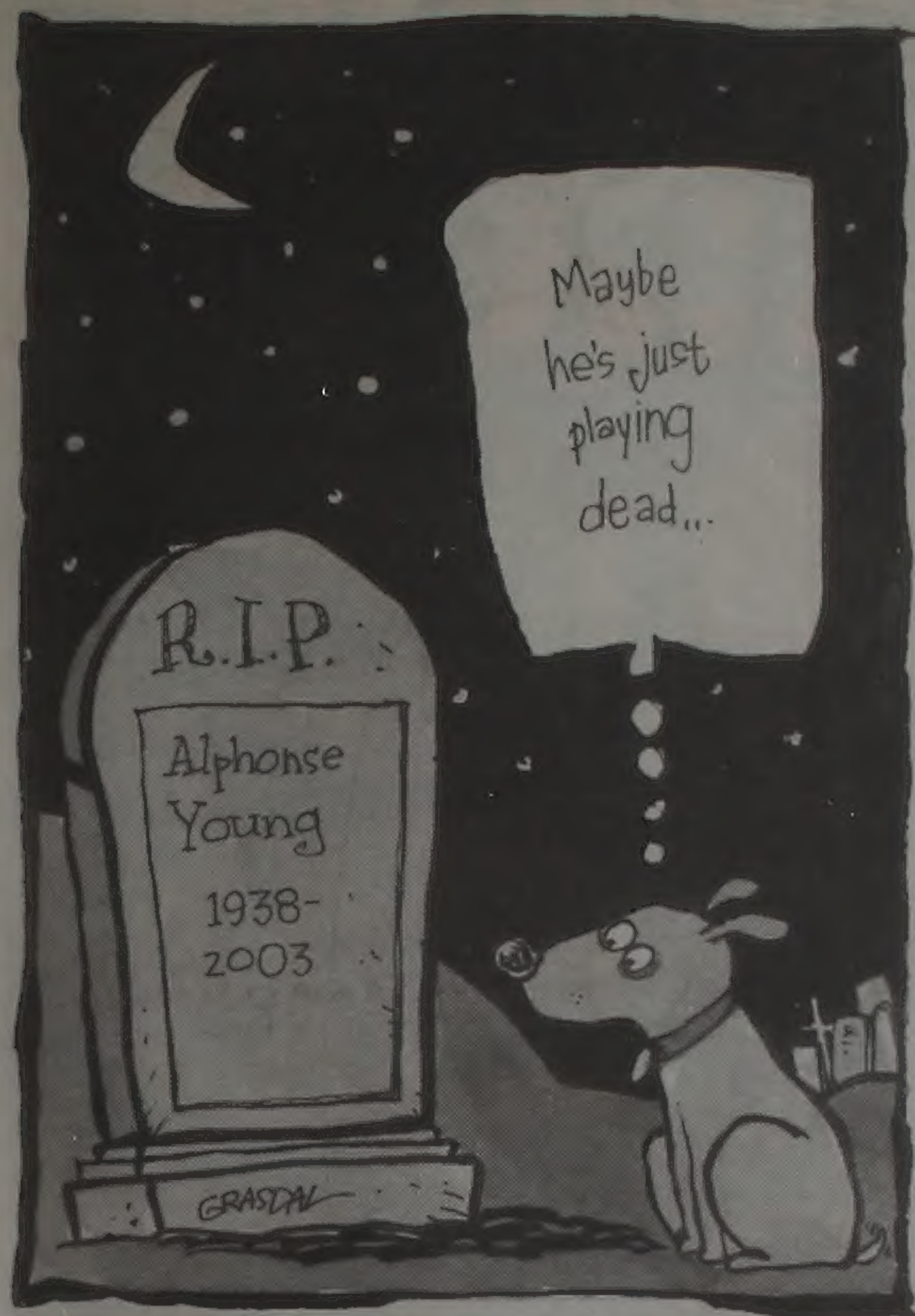
### Then WE offer:

- the best product • the best tools •
- and lastly, NOT working for another faceless CEO •

For a sales position where your contributions matter,  
send your resume to: Attn: Rob Lightfoot.  
10303 108 St, Edm, AB, T5J 1L7  
or fax: (780) 426-2889  
or e-mail: [rob@vue.ab.ca](mailto:rob@vue.ab.ca)  
(NO phone calls, please)



# HEY EDDIE! by GRASDAL



## CLASSIFIEDS

Continued from previous page

### adult

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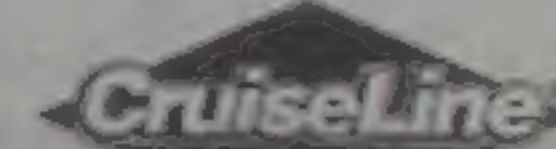
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